

IOWA'S ONLY RELIABLE NEWS

LITTLE VILLAGE

ISSUE 252 OCT. 17-NOV. 6, 2018

A L W A Y S F R E E

MORE INSIDE:
HAWKEYE SCORES & HORRORS
SEXUAL ASSAULT ACCOUNTABILITY
EAT THE PAIN AWAY WITH THIS FALL RECIPE
EXCERPT: THE DOWNTOWN POP UNDERGROUND
MAN SURVIVES CULT, HOSTS COOL PODCAST

GRASSLEY FATHERS LITTER OF BAT BABIES

FRESH
PEDIGREE OF
FUTURE JUDGES
APPEAR BEHIND
WINDSOR HEIGHTS
DAIRY QUEEN
PG. 10

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Photo: L.A. Theatre Works production
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Smeeta Mahanti

10 Heeeeere's Grassley!

The Chairman of the
Judiciary Committee has
been busy.

PAUL BRENNAN



6 - Letters
9 - Futile Wrath
10 - Iowa Politics
14 - Townie Hawk
17 - Your Village

20 'Sorry' Won't Cut It

What does accountability
look like in the age of
Trump and Kavanaugh?

NATALIE BENWAY

18 - Bread & Butter
20 - Sex & Love
24 - Prairie Pop
26 - Photo Review
29 - A-List

29 Surviving the Apocalypse

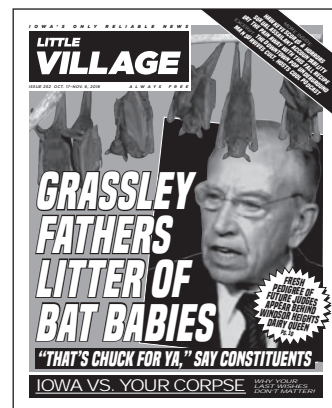
Snap Judgement host
Glynn Washington has a
fascinating tale of his own.

JON BURKE

30 - Area Events
47 - Ad Index
49 - Astrology
50 - Local Albums
51 - Crossword

Little Village is an independent, community-supported news and culture publication based in Iowa City. Through journalism, essays and events, we work to improve our community in the Iowa City, Coralville and Cedar Rapids area according to a few core values: environmental sustainability, affordability and access, economic and labor justice, racial justice, gender equity, quality healthcare, quality education and critical culture.

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Photo: Connie Tsang

Kinan Azmeh's CityBand

Saturday, November 3, 6:30 & 9:00

Syrian clarinetist Kinan Azmeh bridges cultures, musical styles, and ideas. A virtuoso soloist and improviser, he is also a sought-after composer whose work includes the score for *Iphigenia at Lesvos* (presented in November by the University of Iowa Department of Theatre Arts). The CityBand quartet includes guitar, bass, and percussion and explores jazz, classical music, and traditional music of Syria. Azmeh draws deeply from a well of influences, but his sound is purely his own.

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The Embracing Complexity project seeks to build textured knowledge of Islamic cultures, while creating a greater sense of empathy for the experiences of peoples of diverse racial, ethnic, and religious backgrounds. We believe this is an urgent program at this moment.

Learn more at hancher.uiowa.edu/embracing-complexity.

This project is made possible in part by a grant from the Association of Performing Arts Professionals - Building Bridges: Arts, Culture, and Identity, a component of the Doris Duke Charitable Foundation and Doris Duke Foundation for Islamic Art.





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Photo © Nousha Salimi

Alsarah & the Nubatones

Saturday, November 17, 7:30 pm

“Soul crosses all cultural and linguistic barriers,” says Alsarah, whose astounding vocals were central to The Nile Project, which Hancher presented in 2015. Now, she returns with her new band to perform music she calls East African retro-pop. You’ll feel this music in your heart, in your feet, and of course, in your soul.

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LETTERS

LV encourages community members, including candidates for office, to submit letters to Editor@LittleVillageMag.com. To be considered for print publication, letters should be under 500 words. Preference is given to letters that have not been published elsewhere.

IT MIGHT NOT SEEM LIKE

the most exciting race, but for Johnson County voters, I'm going to say Secretary of State is the most important contest on the ballot.

Democratic candidate Deidre DeJear has called the position she's running for the "gatekeeper": The Iowa Secretary of State supervises elections—a big deal in these days of hacking, voter purges and court battles over poll ID laws. Just last year, actually, DeJear's opponent, Secretary Paul Pate, recommended the voter ID requirement that passed Iowa's majority Republican legislature and was signed into law by then-governor Branstad.

Sec. Pate's "soft roll-out" of the law was the start of a panic at the polls for me. For

me, voting means making sure a staff is available to leave my supported living home with me, reserving a wheelchair van, loading my wheelchair, unloading it, finding a curb cut-out in an unfamiliar place, then dealing with the bafflement of poll workers who can't understand how I've forgotten to bring my ID. And who often address the person who's helping me, as if I can't advocate for myself. When I remind them that the ID isn't required until 2019, their look says, "Who doesn't carry their driver's license with them?" Someone who drives a wheelchair instead of a car, that's who!

It's an extra step to vote from home with an absentee ballot, but it's better than going to the polls at this point. Then again, in October 2016, I missed the deadline for requesting the ballot. And the day of the

THIS MODERN WORLD

by TOM TOMORROW



TOM TOMORROW © 2018

City News

City Council Items

Council meeting schedule: Meetings will occur Tuesday, Oct. 16 and Tuesday, Nov. 6. Work sessions begin at 5 p.m., with formal meetings at 7 p.m. Meetings take place at City Hall, 410 E. Washington St.

View upcoming agendas at icgov.org/councildocs. Watch live on the City of Iowa City Government Facebook Page or later at citychannel4.com.

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Seeking Employment?

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What's Happening

- **Gateway Celebration:** Postponed due to flooding, will be rescheduled for spring. Stay updated on the latest flood impacts at icgov.org/flood.
- **UI Homecoming Parade:** 15,000+ fans will line the streets of Iowa City. Street closures, parking and transit impacts at icgov.org/UIhomecoming2018.
- **Halloween Fun!** A floating pumpkin patch on Oct. 20, parade on Oct. 26, and more! See the full lineup of events at icgov.org/halloween2018.
- **Historic Survey Review:** The survey provides valuable information on the historical and physical character of Downtown Iowa City. View results at 5:30 p.m. on Monday, Oct. 22 at the Old Capitol. Learn more at icgov.org/historicsurvey.
- **Leaf Vacuum Program:** It's humming again! View the schedule at icgov.org/leafvacuum.
- **Trick or Treat Night:** Enjoy a night of trick-or-treating from 5:30 to 8 p.m. on Halloween night, Oct. 31.

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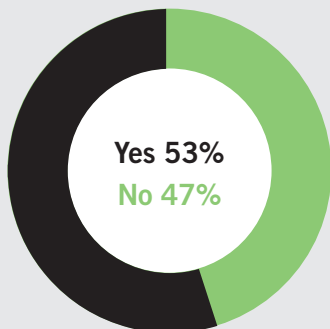
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READER POLL

Do you believe in ghosts?



election, there wasn't a staff who could take me to the polls. I just sat at home as results came in and my stomach dropped through the floor. November is my last chance to advocate for myself at the voting booth before another barrier flies in my face.

I have been able to speak out in ways many of my peers haven't, though. I got to meet both DeJear and Pate this fall at voter education events organized by Seen & Heard, a disability advocacy program I participate in at Systems Unlimited. During DeJear's visit, she clarified that, if she's elected, she would not be able to change the voter ID law without congressional approval, but that she hopes to lessen the effects of the law with an intensive voter education campaign born of her long history as a community organizer. She told us she was just going to stay positive. Her goal, simply, is to have as many

votes cast as possible. She already had some advice for people relying on the flimsy paper voter ID mailed out to voters who don't list a driver's license number when they register: take a picture of the card with a phone and have that ready to show at the polls. Good advice if you have a smartphone, and more practical than anything Secretary Pate suggested. But tough luck, again, for the elderly, the homeless and many of my peers.

Sec. Pate does have a pretty strong record of voter education and in fact was a finalist for a national award for his "Helping Veterans and Iowans with Disabilities Vote" initiative. I'm a Democrat, and was excited to meet DeJear—the first African-American candidate for Secretary of State in Iowa's history—but Sec. Pate's push to increase poll accessibility definitely got my approval. When he visited, I came with an open mind



HAVE AN OPINION?

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and was ready to hear him out. I wanted him to hear me out, too. Maybe he just didn't realize how much harder the ID rule is on me than it is on an able-bodied person.

But during a Q&A after the event, when a peer mentioned the undue burden this law places on the disabled, Sec. Pate was dismissive. "People on Medicaid," he said, "tend to have an ID because they have lots of doctor's appointments." First of all, you don't need

an ID to go to the doctor. They don't card you. And second, though many of my peers do have IDs, they're kept in a medical file or with a guardian. And it's one more thing to round up. But this flippant remark, which came after Sec. Pate had told us that the voter ID would be great because it would shorten lines at the polling place, undid the hopefulness his accessibility initiative had made me feel. He just didn't get it. The voter ID limits human error, he said, and streamlines the process. For who? I wanted to ask. And is efficiency at the polls worth people being turned away? He mentioned, finally, and almost as an afterthought, that "some people worry about voter fraud." I'm betting that lots of "these people" are the diehard voters who carried him into office by the thinnest of margins in 2014, and he wants to please them. But they're also wrong. When pressed, Sec.

Pate told our group he didn't want to give voter fraud statistics because he didn't know them off the top of his head. I was sorry he couldn't give numbers. My own search of a compendium of voter fraud put together by the Heritage Foundation for each U.S. state, however, showed that there were zero examples of fraud by impersonation in Iowa. And the Iowa Supreme Court, in its injunction against parts of Sec. Pate's law, ruled that "there was no indication fraud had occurred in elections before the new rules," and that "the threat of ... voters being disenfranchised ... is real and in a democratic society cannot be allowed." To me, barriers to voting are barriers to living.

And as Deidre DeJear said to a rapt crowd of people with disabilities, "When one of us is left out, we're all left out." LV

—Kevin Kolsto



A Nightmare on Capitol Hill

The country is going batshit crazy over judicial appointments. Iowa's longest-serving senator is at the center of it. **BY PAUL BRENNAN**

C huck
Grassley
has
been in

elective office longer than most Americans have been alive. Since first being sworn in as an Iowa legislator in 1959, he's continually been in power at either the state or federal level, but nothing in that long career has been as important as what he's done as chairman of the U.S. Senate Judiciary Committee over the past three years.

Grassley has ignored long-standing Senate traditions to advance a conservative legal agenda—first, by undermining President Obama's ability to appoint federal judges, and then by pushing through President Trump's choices, even those with baggage that would normally kill a nomination.

In less than two years, Trump has appointed more federal appeals court judges than any other president since the current court system was created in 1891. He's also appointed more judges to federal district courts than either Obama or George W. Bush had at this point in their presidencies. The effects of this will be felt for decades. And Trump couldn't have done it without Grassley.

Many Iowans see Grassley as sort of an eccentric older relative. He seems endearing with his folksy grouching about the History Channel and his love of Dairy Queen (especially the one in Windsor Heights—"a good place for u kno what," he called it in a 2014 tweet). That's not how he looks to the rest of the world.

To them, he's the angry 85-year-old, defensive and occasionally confused, who presided over the Supreme Court nomination hearings for Brett Kavanaugh. Everything Grassley did to advance Kavanaugh—even after documents Grassley tried to keep from public view indicated Kavanaugh likely committed perjury, and after credible allegations of sexual assault and the nominee's ranting response to those allegations—is still vivid in people's memories. But his other efforts



Sam Locke Ward

IT WASN'T JUST A SEAT ON THE SUPREME COURT THAT GRASSLEY HELD OPEN FOR TRUMP TO FILL. THANKS IN LARGE PART TO GRASSLEY'S EFFORTS OPPOSING OBAMA'S NOMINEES, THERE WERE 112 VACANCIES ON THE FEDERAL BENCH WHEN TRUMP WAS SWORN IN.

to stack the federal courts with ideologically reliable judges who will deliver results Republicans want have gotten less attention.

Republicans started using extreme measures to stop the confirmation of Obama's judicial nominees even before they took control of the Senate in January 2015. Then-Senate Minority Leader Mitch McConnell used the filibuster at an unprecedented rate to bring the appointment of even otherwise unobjectionable judicial candidates to a halt.



Grassley did his part, too. For example, he denounced Obama's attempt to fill three vacancies on the U.S. Court of Appeals for the District of Columbia, the most important federal appeal court, as an illegitimate court-packing scheme. He insisted the court didn't need a full complement of judges, and the three vacant positions should be eliminated. Judicial experts, including Chief Justice John Roberts, said Grassley was wrong. That had no impact on Grassley.

In response to the Republicans' escalating use of the filibuster, Senate Democrats voted in 2013 to eliminate the filibuster for all appointments below the level of the Supreme Court. Federal judges were then confirmed at a routine rate, until 2015, when Republicans took control of the Senate, and Grassley took charge of the Judiciary Committee.

During Obama's last two years in office, the Senate confirmed only 22 federal judges. That was the lowest number of judicial confirmations over a similar period in more than half a century.

The most famous example of Republican intransigence was, of course, the Garland nomination. Following the death of Justice Antonin Scalia in 2016, Obama nominated Merrick Garland to fill the vacancy on the Supreme Court. With 19 years on the federal bench, Garland had more judicial experience than any Supreme Court nominee in history. But McConnell announced the Senate would not vote on Garland's nomination. Grassley took things a step further and refused to even schedule a single hearing on the Garland nomination.

Grassley claimed Republicans were adhering to an established Senate practice by refusing to consider a Supreme Court nomination during an election year. They weren't.

But it wasn't just a seat on the Supreme Court that Grassley held open for Trump to fill.



BE READY TO VOTE

Though Sen. Grassley's current term runs through 2023, Iowa voters have the chance to either elect, reelect or reject dozens of other federal and state representatives on Nov. 6, including Rep. Rod Blum, Rep. David Young, Rep. Steve King and Gov. Kim Reynolds.

There's been a lot of confusion over the state's voter ID law since it was passed last year, but voters need to know that law doesn't fully take effect until next year. Earlier voters don't have to show ID, and on Election Day, you'll still have the option of signing an oath attesting to your identity instead of showing an ID.

But if you want to register to vote on Election Day, you will be asked for ID.

According to the Iowa Secretary of State, the following forms of ID are acceptable:

- Iowa driver's license
- Iowa non-driver ID card
- Out-of-state driver's license or non-driver ID card
- U.S. passport
- U.S. military ID
- ID card issued by employer
- Student ID issued by Iowa high school or college
- Tribal ID

If your ID doesn't have your current address, one of the following can be used as proof of residence:

- Residential lease
- Utility bill (including a cell phone bill)
- Bank statement
- Paycheck
- Government check or other government document

Even if you don't have an ID or proof of residence, you can still register to vote on Election Day, provided you have a friend who is already registered to vote and willing to vouch for you. The ID-deficient person and the registered voter will both have to sign oaths, attesting to the identity and home address of the ID-deficient person.

Polls will open on Tuesday, Nov. 6 at 7 a.m. and remain open until 8 p.m.



Thanks in large part to Grassley's efforts opposing Obama's nominees, there were 112 vacancies on the federal bench when Trump was sworn in.

The promise of reshaping the federal courts with judges likely to rule in ways conservatives want was an important factor in Trump's consolidation of Republican support. It's a promise he's kept.

Trump's White House has been nominating judges from a list compiled by White House Counsel Don McGahn with the assistance of the extremely conservative Federalist Society. The emphasis is on finding ideologically reliable judges, not competent ones. But judging by how easy he's made it for Trump's nominees, Grassley appears untroubled by this.

Only amazingly unfit nominees, like Brett Talley, run into trouble with Grassley's Judiciary Committee. Talley, a 36-year-old

better known as a ghost hunter and horror novelist than an attorney, couldn't even answer basic questions about federal law during his confirmation hearing. After the media began reporting on Talley's history of online comments attacking Muslims, praising the founder of the Ku Klux Klan and making light of statutory rape, the Trump administration withdrew his nomination. (Talley, however, didn't have to turn professional ghost hunter. Trump appointed him as an assistant U.S. attorney instead.)

But what happened to Talley has been the exception. Rated "not qualified" by the American Bar Association? Not a problem. Written things that most people would consider racist or sexist? Welcome to the federal bench. Publicly called a sitting Supreme Court justice a "judicial prostitute"? Enjoy your lifetime appointment.

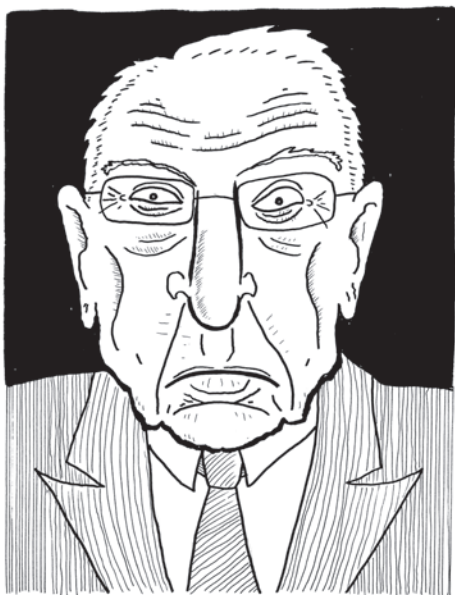
Grassley has made getting controversial nominees confirmed easier by refusing to

STRESS FRACTURES

JOHN MARTINEK



Sam Locke Ward



honor the century-old tradition of allowing senators to place holds on judicial nominations for openings in their home states, despite his promise to preserve the tradition in an op-ed published in the *Des Moines Register* in 2015.

It's hard to overstate just how great an impact the federal judiciary Grassley has helped shape will have. Trump's judges are younger on average than those appointed by previous presidents. They will be on the bench for decades, and able to strike down laws that don't meet their judicial philosophy, regardless of how much popular support those laws have.

The people who have been selecting Trump's judges admire a period of American judicial history called the *Lochner* Era. It lasted from the end of the 19th century until the mid-1940s, during which conservative federal judges repeatedly struck down socially progressive laws, including ones forbidding child labor or trying to prevent the sale of tainted food. The rights of corporations were more important than the rights of people.

That past is the future Trump's judges—overwhelmingly white, overwhelming male—could help create. And that is the real legacy Chuck Grassley is leaving behind after decades in power. LV/

Odds are, Paul Brennan will outlive Chuck Grassley, but Grassley's influence on the federal courts will no doubt outlast them both.

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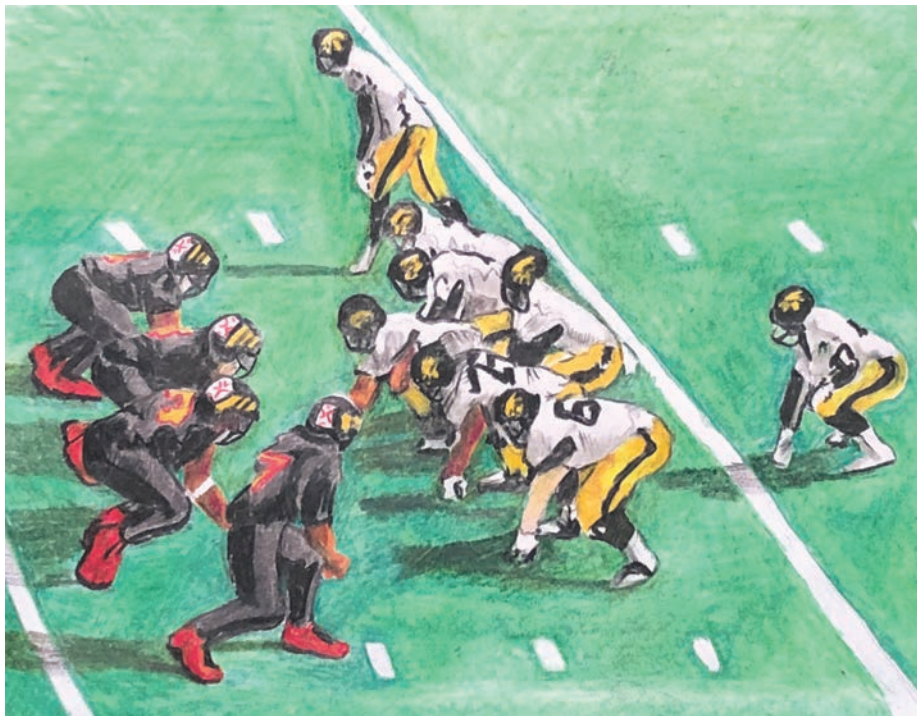
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Townie Hawk

Hawkeye Hits & Misses

The Iowa Way can be both kickass and painfully predictable.

BY STEPHANIE CATLETT

While I'm no football expert, I do play one in this column. And in spite of having never set foot on the turf other than to hug Herky, anyone who's been a fan as long as I have can't help but have formed some opinions.

If you've watched the Hawks for any length of time, you know that they've got a few go-to plays that are the bread and butter of their game. Sit through a single series, and you quickly realize that our offensive strategy

is to run two out of every three downs. Yet, in the UNI and Wisconsin games there was some spark of a passing game that sent Hawkeye hearts aflutter.

So in celebration of the fundamentals that make the Hawks great, and the more surprising elements we've seen so far this season (four games in, as of press time), I've compiled my short-list of the year's hits and misses. You are welcome to disagree, as is your right and privilege in a free society.

THE HITS

The run: Why mess with a good thing?

If you have even the most remote understanding of Iowa football, you know that we run *a lot*. For the last four seasons, the Hawkeyes have averaged over 160 yards per game on the ground. They're on pace once again this year, averaging 167 rushing yards per game and 4.1 yards per play.

Iowa runs a zone scheme out of either an I- or single-back formation. When in a single back formation, the zone allows the entire line to sort of shift over and block for the running back. When running out of the I, Iowa often sends their fullback up the gut with the running back acting as lead blocker. Hawkeyes run a lot of different and complicated variations on this theme, but for people who have lives, this is all you really need to know.

Each of our three rotating running backs have put up solid numbers so far this season, with Toren Young racking up the most total yardage to date at 268.

"Our offense, whether it's the throw or anything else that we're doing, is going to be determined by how well we can run the ball when everybody in the stadium knows we're going to run the ball," explained Offensive Coordinator Brian Ferentz during a media conference on Sept. 26.

Yep, like that Leonard Cohen song says, everybody knows. But for the most part, it works. And if you're a fan of the Hawks, you're a fan of the run. Plain and simple. Sprinkle in a couple of quick slants to a tight end, a couple of laterals, and you've got yourself a game.

The D: Best at basic

In the lingo of the times, “basic” describes pumpkin spice-sipping Ugg wearers whose ass cracks are clearly visible through their yoga pants. But when applied to the Hawkeye defense, “basic” takes on a whole meaning: sound, reliable and freaking awesome.

Iowa runs a classic four-three defense, with a blitz thrown in every now and then to shake things up. Despite losing some key power-players from the 2017 season (Josey Jewell, Ben Niemann, Bo Bower. Sigh.) the 2018 Hawkeye D has barely missed a beat. They currently rank second in the Big Ten in total defense after Michigan, and fifth overall in the FSC.

The Hawk’s defensive line is deep, as is the all-new linebacking corps. There are plenty of guys to rotate in and out of the mix, from Nick Niemann to Barrington Wade, Djimon Colbert, Jack Hockaday and even the beleaguered Amani Jones.

“Nobody really cares who is the starter. Everybody understands that they might play. They might play 10, they might play 15. They might play the whole game,” Defensive Coordinator Phil Parker said during the Sept. 26 media conference.

It’s that kind of depth and team-first attitude that’ll keep this defense rolling all season.

Stanley’s arm: I can haz pass playz?

Here’s an interesting stat: As of the Wisconsin game, Iowa had more total passing yards than rushing—903 to be exact. And while we still had more rushing TDs (seven vs. five), we had more first downs off the pass than the run.

It’s common knowledge that you can’t have a good running game without at least the



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threat of a passing game. Opposing defenses will crowd the line every time if they can see a run coming. (Which, in all honesty, is pretty easy when you're playing the Hawks.)

Somewhere around the Northern Iowa game, Hawk fans began to see a glimmer of something good. Given enough space, and enough time to get set, quarterback Nate Stanley's a smart, accurate passer. Tight ends T.J. Hockenson and Noah Fant have been a vital part of the action all season, coming to life when it mattered most in the Wisconsin game. We've even seen some play-action

game. We know exactly what it is."

So if you knew you were going to run a quarterback sneak on Friday afternoon, why not clue in your QB that you can't just kind of lean over and plow straight into one of the best defensive lines in the country? You gotta superman dive that shit, Stanley.

The predictability: Yawns before long bombs

Which leads me to one of my top overall complaints as a Hawkeye fan: There are very few to zero surprises.

Brian Ferentz describes it like this: "You prepare for the moment when the moment comes. The decisions have already been made. You put them in the game, and if you've done your job properly, then things work. If you haven't, then they don't, and you need to go back and evaluate why it went wrong."

This interests me as a fan, because it sometimes seems like Ferentz is coaching for a different game than the one I'm watching. He's not responding to what's happening on the field, he's executing a set of predetermined moves.

Not saying this strategy is inherently incorrect, but how many of us have that luxury in our jobs? Where, say, something you methodically plan just doesn't work in actual execution? The returns aren't there, the stock prices tank, customers leave in droves—"But, boss, I followed *the plan*."

Ferentz's reasoning is that they've prepared for everything.

My counter is that some things simply can't be prepared for.

The big plays. What big plays? 'xactly.

So far this year, Iowa's longest offensive play was a 48-yard pass from Stanley to Mekhi Sargent. Young broke the year's longest run against the Badgers for a gain of 40. On the defensive side, we've recorded just two interceptions and four forced fumbles.

While we're not known for being flashy, the Hawkeyes have to find more ways to make big plays. Last year, that game-changer was cornerback Josh Jackson, picking off balls left and right, shifting momentum and winning hearts.

Who'll step it up this year? LV/

—Stephanie Catlett

IF YOU'RE A FAN OF THE HAWKS, YOU'RE A FAN OF THE RUN. PLAIN AND SIMPLE. SPRINKLE IN A COUPLE OF QUICK SLANTS TO A TIGHT END, A COUPLE OF LATERALS, AND YOU'VE GOT YOURSELF A GAME.

passes to Nick Easley and fastest-Hawkeye-on-the-field Ihmir Smith-Marsette in the last few match-ups.

Being a wide receiver at Iowa must be one of the most humbling jobs out there. But Easley and Smith-Marsette have talent, and Stanley's got an arm and a well-equipped O-line to buy him time. Let's get these guys integrated even more into the game, yeah?

THE MISSES

The quarterback not-so-sneaky sneak

We all saw it against Wisconsin: Rather than taking the easy three after a nice offensive drive in the first quarter, head coach Kirk Ferentz decided to "roll the dice" and go for it on fourth and inches. Except, according to his son Brian, the Hawkeyes Do. Not. Roll. Dice.

"There's never a spur of the moment decision," Brian explains. "When we go for it on fourth down, we know we're going for it on fourth down on Friday afternoon when we sit down and meet and make our strategy for the

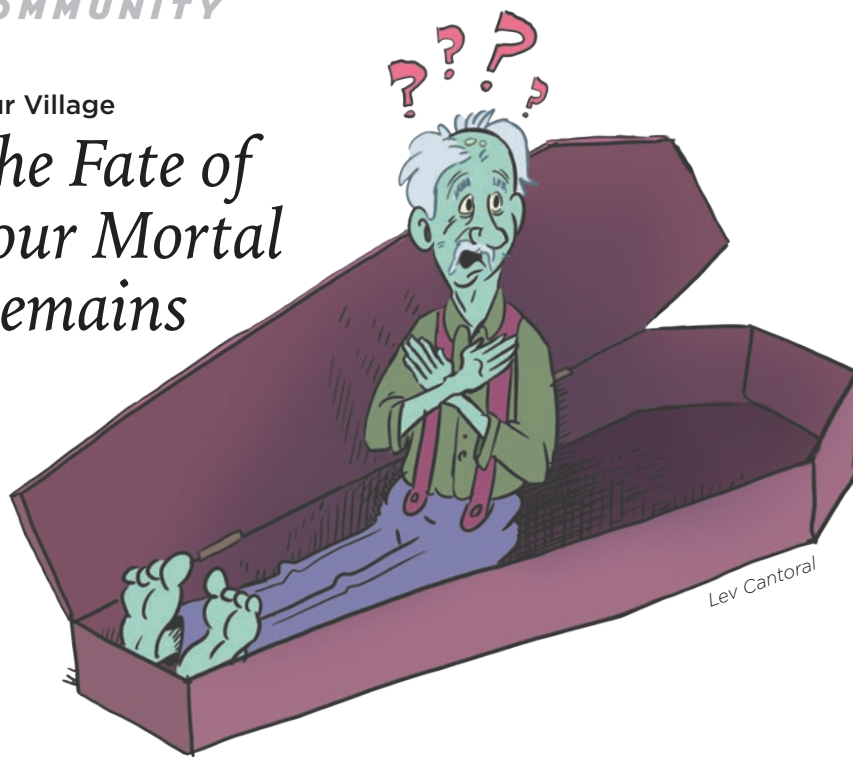
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Your Village

The Fate of Your Mortal Remains



When I die, I don't want to be cremated or embalmed. I want my body buried underground and covered with earth—no frills. Is this possible in Iowa or will I have to be shipped out of state? —J, via the Your Village feature on LV's homepage.

This might sound strange, but what you want may not matter. That's because Iowa is the only state where your final wishes aren't at least as important as whatever the person who has the best legal claim on your corpse wants to do.

It wasn't always like this. In an 1895 case involving a family fight over a grave marker, the Iowa Supreme Court said, "It always has been, and will ever continue to be, the duty of courts to see to it that the expressed wish of one, as to his final resting place, shall, so far as it is possible, be carried out." That's how things stood until 2013, when the court reached a very different decision in *In re Estate of Whalen*.

Mary "Flo" Whalen wasn't a resident of Iowa when she died in 2012, and hadn't been since 1953. That year, Whalen and her husband, Michael, moved to Billings, Montana. They raised 10 children there, but when they separated in 1996, Michael moved back to Iowa. Flo continued to live in Billings until 2004, when she moved to New Mexico to be near one of her daughters.

Whalen was visiting Iowa when she fell ill in December 2011. Too sick to travel home, she moved in with Michael on a temporary basis, while she struggled to regain her health. In June 2012, Whalen died at the age of 86.

Whalen had always made her desire to be buried in Billings clear. It was specified in her 2009 will: "I direct that my bodily remains be buried in a moderately priced wooden coffin ... in the Holy Cross Cemetery, Billings, Montana." Two months before she died, Whalen wrote a letter to Michael and all 10 of their children.

I wish to be buried in Billings, Montana which I considered my home when on earth ... I bought a plot many years ago in Holy Cross Cemetery in Billings, in which to be buried and have paid for the opening and closing of my grave. I also have bought a casket made by the [Trappist] Monks in Peosta, Iowa, and they will ship it wherever they are asked at the time they are informed to do so. I know that you all love me and want to honor my final requests, and that is why I am writing this to you. I just want all of you to know that this is very important to me and because you all love and respect me I know that you will see that my wishes are carried out.

Despite all that, Michael insisted what Whalen really wanted was to be buried in the town where he lived. And because they'd never

been divorced, Michael, a retired attorney, claimed he had the final word.

A lawsuit followed. In February 2013, the Iowa Supreme Court ruled 5 to 2 that decades of clearly expressed wishes and written instructions included in a will and to the will's executor, as well as the letter quoted above, didn't matter. Because in 2008, the Iowa legislature passed the Final Disposition Act.

The intention behind the act was to limit lawsuits, not guarantee respect for the dead, according to the court. Therefore, unless you leave behind written instructions matching the language specified by the act—and include those burial instructions in any medical power-of-attorney you assign—whoever has the best claim on the "quasi-property" you become (legally speaking) after death gets to decide what to do with your body.

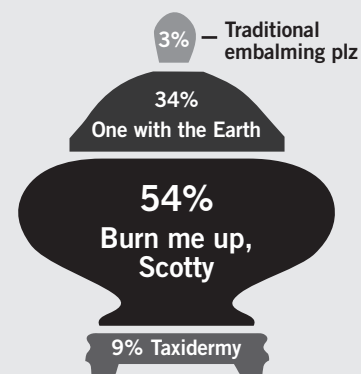
Flo Whalen was buried near her estranged husband's house, far from her "home when on earth."

As for embalming, if you're buried within 72 hours of death, Iowa law doesn't require it, as long as your death didn't involve a com-



/LittleVillage **READER POLL**

How would you prefer to dispose of your mortal remains?



municable disease. (You get an extra 72 hours above ground unembalmed, what was formerly you is kept refrigerated between 38 and 42 degrees.)

Of course, if you're really worried about what happens to your body, the simplest solution might be to not to die in Iowa. LV /

—Paul Brennan



BREAD & BUTTER



Recipe

Yemeni Chicken Soup

When I'm craving soup, I want soup as meal—a hot bowl of broth, meat falling off the bones and a scoop of rice or a chunk of bread. Classic American chicken soup fits the bill, but sometimes seems a little boring. Here is my recipe for chicken soup with an extra kick of flavor, making for the perfect fall or winter meal.

My dad's family is from Yemen, so our version is redolent of cumin and coriander. You can stick with only chicken thighs or breasts if you'd prefer, but I find that using a whole chicken gives the broth a better flavor. And if you're feeling lazy, don't bother skimming off the impurities that rise to the top of your soup. Leaving them in will make the final soup a bit cloudy, but won't affect the flavor at all.



Yemeni Chicken Soup Serves 4

- 1 whole chicken, 3-4 pounds, cut into eight pieces
- 1 tbsp ground cumin
- 1 tbsp ground coriander
- 1/4 tsp ground cardamom
- 1/4 tsp ground pepper
- 1/8 tsp ground clove
- 1 tbsp kosher salt
- 1 russet potato, cut into quarters
- 1 carrot, cut in half
- 1 medium tomato, cut in half
- 1 onion, cut in half
- 4 garlic cloves, peeled
- 1/4 cup fresh cilantro chopped
- Lemon wedges

Place the chicken pieces in a large soup or stock pot and cover with cold water by two inches. Bring the water to a boil, then lower the heat to a simmer. Skim off any scum that rises to the surface of your soup.

Add all the spices, the salt and the potato, carrot, tomato, onion and garlic.

Let the soup simmer for at least an hour, until the broth is very flavorful. If it tastes watery to you, let it cook longer.

Add salt if necessary, chopped cilantro and a few squeezes of lemon juice.

Serve with rice or bread. LV /

—Ari Ariel



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Sex & Love

Present and Accountable

Sexual assaulters who deny their crimes are undoubtedly toxic. But what happens when they confess? **BY NATALIE BENWAY**

Feminist writer and activist bell hooks once said, “For me, forgiveness and compassion are always linked: How do we hold people accountable for wrongdoing and yet at the same time remain in touch with their humanity enough to believe in their capacity to be transformed?”

We are living in an extraordinary time in American history, when the most powerful man in the country is well known for his dishonesty, misogyny and refusal to apologize for mistakes and shortcomings, and who has more than 20 allegations of sexual impropriety weighed against him.

From the election of Donald Trump to the confirmation of Brett Kavanaugh to a seat on the Supreme Court, I and other assault

survivors have been deeply triggered and overwhelmed by recent and ongoing national rhetoric. Kavanaugh’s angry denial of all impropriety—except the occasional overuse of beer—was perhaps the most disheartening aspect of the Senate Judiciary Committee hearings on the allegations against him, during which his accuser, Dr. Christine Blasey Ford, recalling her assault decades ago, was dignified and credible.

Kavanaugh didn’t bother to qualify his past behavior—he dismissed Ford’s story altogether, taking no responsibility, following the pattern of the man who nominated him. Survivors and others across the country are outraged; forgiveness and compassion are largely inaccessible when no accountability is acknowledged. However, even when

accountability is attempted, survivors have widely different capacities and desires for forgiveness.

In September, a former Iowa City resident now living in Minnesota posted a note on Facebook admitting to rape and discussing the “accountability process” he is going through. (We will avoid naming the man, so as not to risk calling attention to the identities of those he may have assaulted). He admitted to a “sexual experience” with a woman in Iowa City seven years ago in which he

BEYOND ACCEPTING ANY POTENTIAL LEGAL CONSEQUENCES FROM THEIR ACTIONS, PAST PERPETRATORS OF SEXUAL MISCONDUCT MUST GO BEYOND SAYING SIMPLY, “I HARMED YOU; SORRY ABOUT THAT.” THEY NEED TO TAKE RESPONSIBILITY FOR BOTH THEIR INDIVIDUAL ACTIONS AND CONTRIBUTION TO LARGER SYSTEMS OF INJUSTICE.

practiced “bad consent”—“although it was not my intention,” he adds.

In retrospect, he may have abused other women, he admits, and went on to recount the ways he is seeking redemption: therapy, remaining sober from drugs and alcohol, seeking advice from women and “lgbtqia+ community members,” and the Facebook post itself, through which he hoped to start “a conversation.”

The responses to the post were swift and divided. A sexual assault survivor commented that she wished she had known of the man’s behavior sooner, so she could have made an informed choice about whether she



associated with him personally or professionally. Another survivor praised him for taking accountability, because she believed she would be at peace if her abuser had taken ownership of what he did to her. Others critiqued the roundabout way he discussed the rape, and dismissed the post as self-serving and disrespectful to the women he violated.

A common call from both the man's supporters and critics: He should step down from the leadership position he held in a company he co-owned. The next day, the man shared that he was in fact resigning, and relinquishing his shares in the company.

The virtual discussion around this man's actions orbits a couple central questions, widely debated across the U.S.: How does one "properly" take accountability for sexual misconduct? And how do we respond to these types of apologies?

"If you talk to survivors of sexual violence, what they want [from their assaulters] is acknowledgment of the harm they caused," Katryn Duarte, assistant director for sexual assault services at the Rape Victim Advocacy Center, told me. She has worked with survivors in Iowa City for 12 years. "They want to make sure the harm doesn't get repeated and they want to be validated for their experience. This is the responsibility component."

Beyond accepting any potential legal consequences from their actions, past perpetrators of sexual misconduct—as well as any crime that victimizes another individual, including race-, nationality- and gender-based harassment and violence—must go beyond saying simply, "I harmed you; sorry about that." They need to take responsibility for both their individual actions and contribution to larger systems of injustice.

Cultural service centers across Iowa practice working through these systems using transformative justice. This method of addressing conflict seeks to support collective action through restorative justice circles, letting three parties—the offender, the victim and the community—speak on an equal basis, without fear of punishment.

Of course, this model can be complicated in cases of sexual assault. Even if offenders are willing to take this step towards accountability, victims may not want to discuss what happened to them, much less sit down for a conversation with their attacker. The former Iowa City man said in a comment to his original post that the woman he raped had declined to speak with him.

But the emphasis on respectful discourse

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could be applied to both local and national conversations in the #MeToo era. This includes listening to and believing those who stand the least to gain from the system of sexual violence: women, specifically women of color, and others who speak out as survivors of assault.

"Sexual violence is a branch on a tree of oppression," Duarte continued. This is exemplified in the Clarence Thomas/Anita Hill hearings of 1991, during which issues of race, gender, privilege and sexual harassment were hard to separate.

Marginalized communities are targeted by law enforcement and too often do not find justice within the criminal justice system. Many survivors are retraumatized by law enforcement when they try to report what happened to them, and by the public's reactions.

"I am Latina," Duarte explained. "In my community, if another Latino harms you, I am criticized for incarcerating another brown male. I'm seen as a traitor to my community. I need the support and so does he. There has to be different ways of navigating, so survivors can heal and stay in the community, because that is their support system."

"We tend to silo things when we are working with the issue of sexual violence, but we should be looking at anti-racism work along with sexual violence prevention," Duarte continued. "The intent is to interrupt a system of oppression. We need to pull our resources together and not look at them as separate. We can then question how are we going to interrupt the system within ourselves."

"In order to address this tree of oppression we need to do things every day to balance power and control," Duarte said. "We can first start by being more aware and mindful of what we are doing in our lives and how our behaviors are impacting others. We can listen instead of talk. We can observe who is dominating a conversation and ask for other voices to be heard."

Dan Harmon, creator of the TV shows *Community* and *Rick and Morty*, spoke to this mindfulness in his own accountability-taking. After being called out for sexual harassment last year by Megan Ganz, a writer who used to work on his staff, Harmon's swift apology rang as genuine, thorough and the result of deep self-reflection.

On the Jan. 10 episode of his podcast, Harmon confessed to dehumanizing and traumatizing Ganz, for whom he harbored unreciprocated feelings for years while in a position of power over her. He offered no

excuses or qualifications for his "creeping" behavior, and discussed how hypocritical he acted as a self-proclaimed feminist. Finally, he called on men to "think about" their behavior more and expressed gratitude for the fact the #MeToo movement lets fewer men, including him, get away with hurting others. Responding on Twitter, Ganz praised the speech, calling it "a masterclass in How to Apologize."

Though likely not perfect, the transcript of Harmon's confession is certainly worth studying, especially if you're another high-profile man yet to take responsibility for past sexual misconduct.

Though the value of Facebook and other social media as forums for sensitive discourse is debatable, and some of the language the man used to describe his assault(s) reads as evasive, the former Iowa Citian did do some things right, from a social justice perspective. He prefaced his post with a trigger warning, and he welcomed input and conversation. He said he would listen, and it appears he did, as he left his position of power at his company.

Unlike Harmon, the woman this man victimized did not take part in his accountability process. Of course, every survivor must determine their own self-care needs, but without her input, who is qualified to sign off on the apology or dictate the man's next step? Does social justice include shunning, total redemption or something in between? How does the public practice both compassion for survivors and compassion for a contrite former abuser?

The abuser lives in the tension they created, a fog that won't suddenly clear with enough time, apologies or therapy appointments. But tension is always preferable to silence, and a problematic presentation of the truth still healthier than lies and victim-blaming. And if contributors to the conversation listen and respect the humanity of all those involved, they can work to dissipate the fog without starting a storm.

The conversation is uncomfortable, but perhaps this discomfort can be a teacher, a motivator for change. It begins with accountability. LV/

Natalie Benway LISW is a psychotherapist in private practice in Coralville. She has a certification in sexuality studies from the University of Iowa and is currently pursuing additional licensure with the American Association of Sexuality Educators, Counselors and Therapists.

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Prairie Pop

Fug You

Excerpt: Ed Sanders at the forefront of indie media.

BY KEMBREW MCLEOD

Ed Sanders grew up in western Missouri, in the small farm town of Blue Springs. After briefly attending the University of Missouri, he hitchhiked to the East Coast in 1958 to attend New York University. "I soon was enmeshed in the culture of the Beats," Sanders recalled in his memoir, *Fug You*, "as found in Greenwich Village bookstores, in the poetry readings in coffeehouses on MacDougal Street, in New York City art and jazz, and in the milieu of pot and counterculture that was rising." He also began volunteering at the *Catholic Worker*, a newspaper founded by activist Dorothy Day that was dedicated to social justice.

THE NEXT DAY, IN A FEVER OF INSPIRATION, HE TYPED THE FIRST ISSUE OF *FUCK YOU* ON A CATHOLIC WORKER TYPEWRITER USING MIMEOGRAPH STENCILS AND COLORED PAPER THAT HE "BORROWED" FROM THE NEWSPAPER. DOROTHY DAY WAS FURIOUS WHEN SHE FOUND OUT.

In 1962, the political poet decided to publish his irreverent mimeographed zine, *Fuck You/A Magazine of the Arts*, after a transformative experience viewing Jonas Mekas's film *Guns of the Trees*, which featured Sanders's literary hero Allen Ginsberg. The next day, in a fever of inspiration, he typed the first issue of *Fuck You* on a *Catholic Worker* typewriter using mimeograph stencils and colored paper that he "borrowed" from the newspaper.

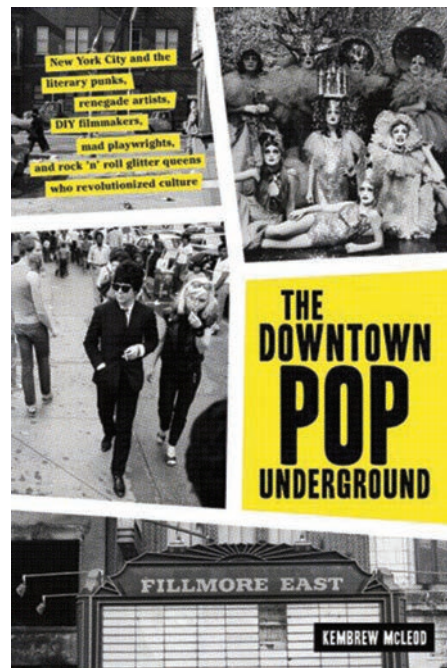
Dorothy Day was furious when she found out, so Sanders then produced an issue of *Fuck You* using equipment found at the Living Theatre, a place where provocative aesthetics and left-wing politics aligned. "I went down to DC with the Living Theater to be a part of the Great March on Washington on August 28, 1963," Sanders said. "I brought along my Bell & Howell [movie camera], plus a satchel of the freshly published issue of my magazine."

The Holy Modal Rounders' Peter Stampfel, who also joined Sanders in the Fugs, recalled that many Beat-era writers contributed to *Fuck You*. "The first inside page would be a rant by Sanders," Stampfel said, "like, 'Free

Grass!' or 'Group Grope' or 'Total Assault on the Culture.' Basically, his rant was more interesting to me than the rest of the magazine."

Fuck You consisted mostly of provocative poetry and experimental prose that often contained a healthy helping of expletives, such as Tuli Kupferberg's "Fuck Is God" and Carol Berge's "I Fucked a Bear and Found God," found in Volume 2, Issue 5.

In another issue, Sanders mentioned that Stampfel's musical partner Steve Weber supposedly had a wild all-night sexual romp with a gazelle in the Central Park Zoo. "Because I'm so gullible," Stampfel recalled, "I thought, 'Oh my God, that is so cool.'" For the *Village Voice*'s Richard Goldstein,



Reading: Kembrew McLeod, 'The Downtown Pop Underground,'
Prairie Lights Books & Cafe, Iowa City,
Thursday, Nov. 1, 7 p.m., Free

Sanders embodied the spirit of the underground. "What I really loved about *Fuck You*," Goldstein said, "was that each copy supposedly had a genuine drop of the editor's sperm on the cover."

Sanders met many interesting and prominent people during this time, but nothing compared to the thrill of befriending Allen Ginsberg in 1964. "When I was first exploring New York City in 1958 and 1959," Sanders enthused, "I never thought in a cycle of centuries that I'd ever become friends with such a hero." He first met Ginsberg in front of Gem Spa, a newsstand located on St. Mark's Place that sold chocolate egg creams for a quarter. St. Mark's Place was a three-block street that terminated on its east side at Avenue A, in front of Tompkins Square Park, and to the west of Second Avenue it turned into East Eighth Street—a major thoroughway to Greenwich Village.

Gem Spa was a popular hangout, where poet Ted Berrigan held court, smoking unfiltered Chesterfields while surrounded by younger poets such as Andrei Codrescu. "It was my first time staying in New York and I'm having a wonderful extraterrestrial floating experience," Codrescu recalled. "I saw

CONT. >> ON PG. 28

LITTLE VILLAGE'S

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>> CONT. FROM PG. 24

Ted outside Gem Spa, and I just rushed him and said, 'Ted, I'm on acid!' And Ted just looked at me and he said, 'Yeah. I always wondered how it would feel to kill somebody on acid.' And I just thought it was the greatest, most wonderful thing to say. I just followed him around like a puppy for the rest of the day." (Berrigan also founded his own mimeographed zine, *C: A Journal of Poetry*.)

Ted Berrigan got to know Ed Sanders through the mimeo zine scene, which anticipated the kinds of back and forth that occur on today's social media platforms. They often contained gossip and announcements about what was going on downtown, which was another way Warhol and others kept their ear to the ground. They also shared images via mimeo publications, like the time Warhol provided Sanders with the cover for an issue of *Fuck You* (a black-and-white frame from his 1964 movie *Couch*). Berrigan recalled, "There got to be groups, because there were a lot of people . . . because we had a magazine—that's how you get a group, I think, you start a magazine."

These zines were part of the growing nation's alternative media network in the 1960s, with underground newspapers popping up throughout America (the *Berkeley Barb* and *Los Angeles Free Press* in California, Iowa City's *Middle Earth*, and many others). "Whether they lived in large cities, suburbs, or in the hinterland," media historian John McMillian noted, "young people forged connections to distant underground scenes through radical newspapers."

They helped spread the word about everything from peace rallies to a hoax rumor about smoking dried banana peels to get stoned (which continues to circulate to this day). A crazy idea hatched in a downtown loft could create a ripple effect across the country thanks to these indie media networks. LV/

This column was excerpted from Kembrew McLeod's new book, 'The Downtown Pop Underground,' from a chapter titled "Ed Sanders Incites an Indie Media Revolution," which focuses on this radical writer, activist and frontman of the legendary underground rock band the Fugs.



A-List

BORN INTO STORY



After escaping a rural Michigan cult, Glynn Washington has made a career out of telling stories from the studio and stage. **BY JON BURKE**

On Thursday, Nov. 1, National Public Radio host and raconteur Glynn Washington will bring his storytelling sensation, *Snap Judgment LIVE*, to Iowa City's Englert Theatre. That night, some of the world's best storytellers will take the stage to tell real life stories, set to the beat of a live band. *Snap Judgment LIVE* offers a truly unparalleled performative experience—especially for anyone who enjoys storytelling programs like *This American Life* or *The Moth*.

Little Village recently spoke with Washington about how he tells the story of his own life—a story which starts with his upbringing in an apocalyptic cult, the Worldwide Church of God. A portion of that conversation is below; you can read the full exchange at littlevillagemag.com.

Washington left the cult as a teenager and proceeded to live a fascinating life; he worked and studied abroad, held a number of interesting and varied jobs, fell in love with storytelling and now hosts three of the most talked-about radio programs/

podcasts of 2018: *Snap Judgment*, the paranormal-themed *Spooked* and *Heaven's Gate*, about a cult not dissimilar to the one Glynn was raised in.

You grew up in an African-American family in a very rural, very white, part of Michigan. You were also a member of an apocalyptic cult—a cult which you rejected by the time you hit age 20. It sounds like isolation played a major role in your young life. As a kid, how did you combat the loneliness inherent in physical, cultural and social seclusion? I think the way I combatted loneliness was two different ways: number one, I had, who my grandmother called, my “twin” brother. He was one year younger than me and we were going through a lot of the same things at the same time. But we were in the middle of nowhere for a lot of time. For a while we lived in a mobile home on 88 acres of land—swampland, really—that was supposedly a farm.

What really saved me, in a lot of ways, was that every two weeks or so we would take

‘Snap Judgment LIVE,’ Englert Theatre, Iowa City, Thursday, Nov. 1, 7 p.m., \$40-75

Smeeta Mahanti

these trips to the library and our library had an unlimited book checkout policy, which meant as many as you could carry, you could checkout. So that’s what I did: I’d stock up and between reading and my nascent writing, I was on a farm but I was living in all kinds of different lands, worlds, places and countries though literature. It was almost as real to me as the farm we were tending.

What was the trigger that led to you leaving the Worldwide Church of God? I think a lot of things happened at the same time.

One of the things was that I was a true believer and, even though I thought that our church had some things wrong on the margins, I thought that the basic framework was intact, the basic timeline was intact. I thought that we were in the end of days—I thought that for a long time growing up, but then I started to, not just question our interpretation of the Bible, but to question the Bible itself as a historic document, as a prophetic document.

And, of course, the racism that I thought was on the periphery of our organization, the more I got into it, the more it felt like it [racism] was built-in, like it was a feature and not a flaw. When I left I thought that, even though intellectually I knew it was the right decision for me, I was fearful. I thought the sky was going to fall down. I thought fire was going to consume me from below—it was one of those things where, talk about feeling alone, I felt extremely alone because I was walking away from that group and no outside can understand what that feeling was like. It was a very lonely time period for me—to feel like you are at the center of a cosmic plan and then to feel like you are just a speck in the universal vastness.

But, what is interesting about that is, I grew up feeling special, that we were chosen and that we had a part and a special need to unlock the secrets of the End Times. I grew up feeling like I was Harry Potter, and even though the intellectual underpinnings for that feeling went away, I still felt like, “I am special.” I don’t have a basis for it, I don’t have a doctorate, and I don’t have a bible that says it, but that feeling still remains to this day.

What was the biggest shock for you when you left the confines of rural Michigan and the cult, and entered into the larger world?

Did you have to completely reform your identity? The shock is I think I had been living this guilt-based existence. I felt guilty for a lot of things I was responsible for and a lot of things I wasn't. When you feel like you're the center of the universe, you feel like a lot of things are your fault as well. Being able to let some things go, not having to right every single wrong I saw, was powerful for me and it took a long time.

I got very, very lucky when I turned 19—I moved to Japan, and I'm trying to learn the language, and they'd ask me, "What do you believe it?" And I'm trying to explain my belief system in Japanese to someone who doesn't have any of the same Christian touchstones that we have here and they would look at me like I'd lost my mind! They thought it must be the language barrier that would make me say such nonsense and they would laugh and giggle and clap and say, "Say it again! Say it again!" because they thought it was funny. It was really a great experience in having to explain my belief, which was changing at this time, and put it into another language and look at it from a different perspective. I had to laugh at the things coming out of my own mouth.

When did storytelling enter your life in a way that became significant? Did you have a moment when you realized its power? I was born into story. The stories my grandmother told me about the devil, about Anansi the Spider, about what it means to be a trickster, about my mother. The stories my mother told me about Jesus and some of those stories were not quite the stories you would hear at church. I feel like, in a lot of ways, my entire childhood was like a lucid dream and the building blocks were narrative.

When you decide you're going to move your family out to the middle of nowhere to live on a farm around these white people who think you are crazy and who actively despise you—the only reason why you do that in the first place is because you have a narrative that puts you there. My parents genuinely thought that the world was about to end and they had to take steps to protect their children and that's why we were there. They thought this was the best way to save us from the wrath of Satan that was imminent—that's a story and it's a powerful story! LV/

Jon Burke is a North Liberty resident who has written about film, music and pop culture for various publications since 2006.



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EDITORS' PICKS

CALENDAR

**CEDAR RAPIDS/
IOWA CITY AREA EVENTS
OCT. 17–NOV. 6, 2018**

Planning an event? Submit event info to calendar@littlevillagemag.com. Include event name, date, time, venue, street address, admission price and a brief description (no all-caps, exclamation points or advertising verbiage, please). To find more events, visit littlevillagemag.com/calendar. Please check venue listing in case details have changed.

WED., OCT. 17

Iowa City Open Coffee, Merge, Iowa City, 8 a.m., Free (Weekly)

Food Truck Wednesdays, NewBo City Market, Cedar Rapids, 11 a.m. (Weekly)

NewBo Farmers Market, NewBo City Market, Cedar Rapids, 4:30 p.m. (Weekly)

Iowa City Wednesday Farmers Market, Chauncey Swan Ramp, Iowa City, 5 p.m. (Weekly)

Gentle Yoga, Public Space One, Iowa City, 5 p.m., \$5-10 (Weekly)

Break Dance Group, Public Space One, Iowa City, 6 p.m., Free (Weekly)

Bluegrass Jam, The Mill, Iowa City, 7 p.m., Free (3rd Wednesday)

Feathered Mason w/ the Dodge Street Duo (Alex Flesher and Max Lipnick), Kiely Connell, the Den at St. Burch Tavern, Iowa City, 8 p.m., \$8-10

Open Mic Night, Penguin's Comedy Club, Cedar Rapids, 8 p.m., Free (Weekly)

Open Stage, Studio 13, Iowa City, 10 p.m., Free (Weekly)

THIS WEEK: 'SPIDER BABY'

Late Shift at the Grindhouse, Film Scene, Iowa City, 10 p.m., \$4 (Weekly)

WHAT ARE WE DOING?

Aseethe, New Standards Men, Bob Bucko Jr, Trumpet Blossom Cafe, Iowa City, Friday, Oct. 19, 9 p.m., \$7 Opinions may vary on the new standard \$7 cover that Trumpet Blossom is pioneering in the area, but if you have to ask yourself if it's worth it for *this* bill, then you're just being stubborn. Iowa City's own devastating doom patrol Aseethe, worth a night out all on their own, wooed alum Drew Bissell back to town for a night with his Denver, Colorado-based outfit of Iowans, New Standards Men. As that spacey, noise-y instrumental act notes on the Facebook event page, "Some drunk dude said we sound like Flipper meets My Bloody Valentine." Some drunk dude is not entirely incorrect, although how *that* description sounds *this* good is a mystery only solvable if dolphins really are the descendants of lost Atlantis. Rounding out the show is Dubuque's Bob Bucko Jr, himself a spacey, noise-y instrumental icon, who has traded album credits with Bissell in the past (he appears on New Standards Men's September release *People Wonder*, recorded here in Iowa at Flat Black). All in all, this "Three Band Cage Match" promises to be a heady, heavy night, not to be missed.

—Genevieve Trainor




‘Rocky Horror Picture Show,’ Englert Theatre, Iowa City, Saturday, Oct. 27, 11:50 p.m., \$18-20 My forehead was marked with a big red V at the front door of the Englert before walking into my first *Rocky Horror Picture Show* midday screening in 2010, self-consciously clad in lingerie and fishnets bought at the Ragstock down the street. I failed the litmus test—Tip: If staff ask you “What is your



favorite color?" the answer is always, of course, Magenta—so I was dubbed a virgin, and called up onstage with the rest of the Vs to pelvic thrust and scream "Rocky!" in my best Susan Sarandon impression. Things only got more fun as the film began rolling. That evening of unabashed theatricality, queerness and toast-tossing was a formative experience for high school me, and I'm shivering with antici...pation to relive it at the 2018 midnight screening. I've tasted blood and I want more.

—Emma McClatchey

▶ Voting on Election Day, Tuesday, Nov. 6, your polling place

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Campus Activities

Board Presents:

Haunted House Iowa
Memorial Union, Iowa
City, Fri., Oct. 26, 7 p.m.,
Free



Circle of Ash 201

Central City Rd, Central

City Open Fri.-Sun. through October, as well as Thu., Oct. 25. Hours: Screampark: 8 p.m.-12 a.m. Fri.-Sat., 8 p.m.-10 p.m. Sun. and Thu.; 6 p.m.-12 a.m. Fri.-Sat., 6 p.m.-10 p.m. Sun. and Thu.. Cost: \$20 for three attractions (Circle of Ash, Pandemonium, Nightmare Forest) or \$35 to skip the lines; \$15 for escape room; \$5 rides.

Field of Screams Mud Run Sun., Oct. 28, 1

p.m., \$25 The long-running Iowa City haunt got flooded out this year—but they're not letting that kill their holiday "spirit!" Field of Screams has planned a haunted, obstacle-filled fun run through their muddy field. Since you can't even park in their lot for all the mud, they're running shuttles from the P&G parking lot at 1375 Highway 1 W, Iowa City starting at 11:30 a.m. Pre-registration is required; costumes encouraged.

The Haunted Garage 6914 Terrazzo Dr NW,

Cedar Rapids Open Fri.-Sat., Oct. 26-27 and Wed., Oct. 31. Hours: 6:30-10 p.m. Cost: Free

House on Blood Hill 1102 Elmhurst Dr. NE,

Cedar Rapids Open Fri.-Sat., Oct. 26-27 and Wed., Oct. 31. Hours: 6-10 p.m. Fri.-Sat., 6-9 p.m. Wed.. Cost: Free

Nevermoor 4444 1st St NE, Suite 3001, Cedar

Rapids Open Thu.-Sun. through October, as well as Mon.-Wed., Oct. 29-31. Hours: 6 p.m.-12 a.m. Fri.-Sat., 6-10 p.m. other nights. Cost: \$20 for two haunts (The Seventh Seance, Temple of Souls); \$10 for escape room, The Shed.

Scream Acres Scream Park 3260 69th St,

Atkins Open Fri.-Sat. through October. Hours: 6:30-10:30 p.m. Cost: \$20 for any two attractions, \$30 for all four (Cell Block Z, The Cornfield, Carnival Chaos, The Slaughterhouse) or \$45 for all four to skip the lines.

Spooky House Iowa City Public Space One

Exhibit open in the gallery space daily through October. Cost: Free. Special events include Glow Stitches Workshop, Sun., Oct. 21, 5 p.m.; Spooky House Dance Party, Sat., Oct. 27, 7 p.m.; and trick-or-treating, Wed., Oct. 31, 5 p.m.

Celebrate Halloween in Iowa City with special activities!

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For details on these events, visit www.icgov.org/halloween2018.

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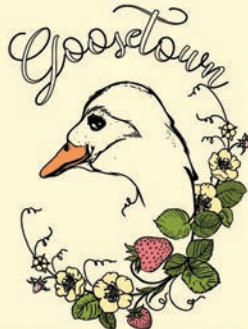
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EDITORS' PICKS

THU., OCT. 18

I.C. Press Co-op open shop, Public Space One, Iowa City, 4 p.m., Free (Weekly)

Meet Me at the Market, NewBo City Market, 5 p.m., Free (Weekly)

Iowa City Meditation Class: How To Transform Your Life, Quaker Friends Meeting House, Iowa City, 6:30 p.m., \$5-10 (Weekly)

Novel Conversations, Coralville Community Library, 7 p.m., Free (3rd Thursday)

Thursday Night Live Open Mic, Uptown Bill's, Iowa City, 7 p.m., Free (Weekly)

Daddy-O, Parlor City Pub and Eatery, Cedar Rapids, 7 p.m., Free (Weekly)

Underground Open Mic, Open Jam and Mug Night, Iowa City Yacht Club, 8 p.m., Free (Weekly)

ALL THE MUSICAL FEELS

Advance Base, Public Space One, Iowa City, 8 p.m., \$6

BLUES AND SOUL, HER OWN WAY

Bettye LaVette, CSPA Legion Arts, Cedar Rapids, 8 p.m., \$35-40

Live Jazz, Clinton Street Social Club, Iowa City, 8 p.m., Free (1st & 3rd Thursdays)

Karaoke Thursday, Studio 13, Iowa City, 8 p.m., Free (Weekly)

FEED ME WEIRD THINGS, VOL. 3 EDITION #13

Charalambides w/ Paul Cary, Trumpet Blossom Cafe, Iowa City, 9 p.m., \$8

PAPERBACK RHINO, GREAT WHITE NARCS, JANICE

CAB Presents: Homecoming Improv Showcase, Iowa Memorial Union, Iowa City, 10 p.m., Free

FRI., OCT. 19

GO HAWKS!

University of Iowa Homecoming Parade, Downtown Iowa City, 5:45 p.m., Free

Friday Night Out, Ceramics Center, Cedar Rapids, 6:30 p.m., \$40 (Weekly)

FAC Dance Party, The Union, Iowa City, 7 p.m. (Weekly)

Grant-Lee Phillips & Josh Rouse, CSPA Legion Arts, Cedar Rapids, 8 p.m., \$20-25

2018 IOWA HOMECOMING CONCERT

Lizzo w/ LAV.ISH, Pentacrest, Iowa City, 8 p.m., Free

Robert "One Man" Johnson, Sanctuary Pub, Iowa City, 8 p.m., Free

FLOODWATER COMEDY FESTIVAL PRESENTS

The Finals of the Freshest Comics Contest, The Mill, Iowa City, 8:30 p.m., \$7

I GOTTA SING THE DOOM SONG NOW

Aseethe, New Standards Men, Bob Bucko Jr., Trumpet Blossom Cafe, Iowa City, 9:30 p.m., \$7

Aaron Kamm & The One Drops, Iowa City Yacht Club, 10 p.m., \$10

SoulShake, Gabe's, Iowa City, 10 p.m., Free (Weekly)

Sasha Belle Presents: Friday Night Drag & Dance Party, Studio 13, Iowa City, 10:30 p.m., \$5 (Weekly)

SAT, OCT. 20

Iowa City Sunday Farmers Market, Chauncey Swan Ramp, Iowa City, 7:30 a.m. (Weekly)

YOGA BENEFIT FOR THE ENGLERT

Poses for Performing Arts, Englert Theatre, Iowa City, 9 a.m., \$20 suggested donation

Pop-Up Market, NewBo City Market, Cedar Rapids, 10 a.m. (Weekly)

Family Storytime, Iowa City Public Library, 10:30 a.m., Free (Weekly)

I.C. Press Co-op Open Shop, Public Space One, Iowa City, 12 p.m., Free (Weekly)

MUSIC STARTS AT 9 P.M.

Thrifty Bitch Presents: Spooky Sounds + Flea Market, Trumpet Blossom Cafe, Iowa City, 5 p.m., \$7

AMERICAN MUSIC, BROADLY DEFINED

The Ross Clowser Quartet, Sanctuary Pub, Iowa City, 8 p.m., Free

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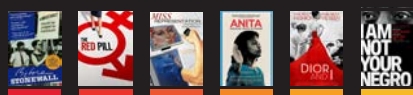
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PSYCHEDELIC JAM

Zeta June w/ Clean Livin, Iowa City Yacht Club, 9 p.m., \$10

Elation Dance Party, Studio 13, Iowa City, 9 p.m., \$5 (Weekly)

THEY'RE ALL GONNA LAUGH AT YOU

Bijou After Hours: 'Carrie,' FilmScene, Iowa City, 11 p.m., \$5-6.50

SUN., OCT. 21

Sunday Funday, Iowa City Public Library, Iowa City, 2 p.m., Free (Weekly)

POST-SCREENING DIALOGUE WITH AMBER DERMONT AND BRANDON TAYLOR

People, Places, Things Series: 'Scotty and the Secret History of Hollywood,' FilmScene, Iowa City, 5 p.m., \$8-9

A Paranormal Evening With Alice Cooper, Paramount Theatre, Cedar Rapids, 7:30 p.m., \$45-105

Pub Quiz, The Mill, Iowa City, 9 p.m., \$1 (Weekly)

MON., OCT. 22

DINNER + A MOVIE

'Rushmore,' FilmScene & the Graduate Hotel, Iowa City, 6 p.m., \$45

Open Mic, The Mill, Iowa City, 8 p.m., Free (Weekly)

Honeycombs of Comedy, Iowa City Yacht Club, 9 p.m., \$3 (Weekly)

TUE., OCT. 23

Cultivate Hope Market, Cultivate Hope Urban Farm, Cedar Rapids, 4:30 p.m. (Weekly)

Practice in the Prairie, Indian Creek Nature Center, 6 p.m., Free (Weekly)

BIJOU HORIZONS

'Thelma,' FilmScene, Iowa City, 6 p.m., Free-\$6.50

Blues Jam, Parlor City Pub and Eatery, Cedar Rapids, 7 p.m., Free (Weekly)

READING FROM 'IF & WHEN'

Marvin Bell and Christopher Merrill in conversation w/ Stephen Corey, Prairie Lights Books & Cafe, Iowa City, 7 p.m., Free

Yahoo Drummers, Downtown Iowa City, 7:30 p.m., Free (Weekly)

Weekly Old-Timey Jam Sessions, Trumpet Blossom Cafe, Iowa City, 7:30 p.m., Free (Weekly)

NEO-SOUL

Eric Hutchinson & The Believers, Englert Theatre, Iowa City, 8 p.m., \$26.50

AFRO-SOUL PSYCH POP

Bells Atlas w/ Jim Swim, Gabe's, Iowa City, 8 p.m., \$10

Comedy & Karaoke, Studio 13, Iowa City, 9 p.m., Free (Weekly)

Karaoke Tuesdays, The Mill, Iowa City, 10 p.m., Free (Weekly)

WED., OCT. 24

Iowa City Open Coffee, Merge, Iowa City, 8 a.m., Free (Weekly)

Food Truck Wednesdays, NewBo City Market, Cedar Rapids, 11 a.m. (Weekly)

NewBo Farmers Market, NewBo City Market, Cedar Rapids, 4:30 p.m. (Weekly)

Iowa City Wednesday Farmers Market, Chauncey Swan Ramp, Iowa City, 5 p.m. (Weekly)

Gentle Yoga, Public Space One, Iowa City, 5 p.m., \$5-10 (Weekly)

Break Dance Group, Public Space One, Iowa City, 6 p.m., Free (Weekly)

Burlington Street Bluegrass Band, The Mill, Iowa City, 6 p.m., \$5 (2nd & 4th Wednesdays)

Open Mic Night, Penguin's Comedy Club, Cedar Rapids, 8 p.m., Free (Weekly)

Open Stage, Studio 13, Iowa City, 10 p.m., Free (Weekly)

THIS WEEK: 'GINGER SNAPS'

Late Shift at the Grindhouse, Film Scene, Iowa City, 10 p.m., \$4 (Weekly)

LITTLEVILLAGEMAG.COM/LV252 OCT. 17-NOV. 6, 2018 35



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TOP PICKS: QUAD CITIES

**OCT. 17-
NOV. 6,
2018**



**▲ Mannequin Pussy w/ Special Guests
Triple Crown Whiskey Bar & Raccoon
Motel, Sunday, Oct. 21, 7 p.m., \$10**

There's something equal parts thrilling and comforting about Mannequin Pussy's style of noise punk. Their live performances present a very raw form of themselves, displaying an emotional range of tenderness to rage. Watch them pour their feelings out on stage at the Raccoon Motel.



**▲ Yonder Mountain String Band w/
the Lonesome Days Redstone Room,
Davenport, Wednesday, Oct. 24, 8 p.m.,
\$35** Bluegrass fans, if you've yet to see Yonder Mountain String Band live (or even if you have)—put it on your to do list. The five musicians in YMSB are expert-level at their respective crafts and continue to leave audiences awe-inspired at the end of their infectious performances. Joining them will be Denver, Colorado's soulful bluegrass group the Lonesome Days.



**▲ Escape-ism w/ IJ Morrison Rozz-Tox,
Rock Island, Tuesday, Oct. 30, 8 p.m.,
\$10** Escape-ism is the first solo project of

D.C. punk legend Ian Svenonius (Nation of Ulysses, Chain and the Gang, the Make-Up). Seeing Svenonius perform his pop-infused crime rock songs in an intimate setting like Rozz-Tox will certainly be an unforgettable experience. Opening the show will be local experimental artist IJ Morrison.



**▲ Halloween Show Feat. the Dawn,
Winterland, the Tripp Brothers,
Redstone Room, Davenport,
Wednesday, Oct. 31, 7 p.m., \$12-15** Since 2013, the Dawn have taken on a new form each Halloween as artists like Led Zeppelin, Prince, David Bowie and more. This year, the Dawn will become the Who for one night only. For their sixth annual Halloween Show, the Dawn will be joined by Winterland (as the Grateful Dead) and the Tripp Brothers (as Daft Punk). Expect lots of lasers, spot-on costumes and a wave of the good kind of nostalgia when you hear these classic songs performed live.



**▲ Laura Jane Grace and the Devouring
Mothers w/ Cory Branan Rock Island
Brewing Company, Rock Island, Friday,
Nov. 2, 8 p.m., \$20** Laura Jane Grace & the Devouring Mothers, a new project from the Against Me! frontwoman, will play at RIBCO just one week ahead of releasing their debut album *Bought to Rot*, out Nov. 9 on Bloodshot Records. Bloodshot called the release the most "musically diverse collection of songs Grace has written to date." Don't miss this super special show, along with opening act Cory Branan.

—Paige Underwood

10/25

OBERMANN CONVERSATIONS 2018-19

Gerrymandering, Voter Registration, & Access to the Ballot

TRACY OSBORN

Professor, Political Science;
UI Public Policy Center

SHARON LAKE

Local voting rights activist

ANDREW BRIBRIESCO

President & legal advisor for Iowa chapter
of League of United Latin American Citizens

Thurs., October 25

4:00-5:00 pm

Iowa City Public Library



FREE &
OPEN TO ALL



Individuals with disabilities are encouraged to attend all University of Iowa-sponsored events. If you are a person with a disability who requires an accommodation in order to participate in this program, please contact Erin Hackathorn in advance at 319-335-4034.

11/7

OBERMANN CONVERSATIONS 2018-19

Photographing the Latina/o Experience in Iowa: Social Activism, Research, & Policy

WITH

MIRIAM ALARCÓN AVILA

Independent artist & activist

GERTA BARDHOSHI

Counselor Education,
UI College of Education

JEREMY SWANSTON

Graphic Design, UI School of Art & Art History



FREE &
OPEN TO ALL



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EDITORS' PICKS

Talk Art, The Mill, Iowa City, 10:30 p.m., Free (2nd & 4th Wednesdays)

THU., OCT. 25

PRESENTED BY UNIVERSITY OF IOWA LIBRARIES

'Paywall: the Business of Scholarship,' Film-Scene, Iowa City, 12 p.m., Free

I.C. Press Co-op open shop, Public Space One, Iowa City, 4 p.m., Free (Weekly)

Meet Me at the Market, NewBo City Market, 5 p.m., Free (Weekly)

IN OBSERVANCE OF NATIONAL DISABILITIES

EMPLOYMENT AWARENESS MONTH

'A Friend Indeed: The Bill Sackter Story' Film Screening, Wild Bill's Coffee Shop, Iowa City, 6 p.m., Free

Iowa City Meditation Class: How To Transform Your Life, Quaker Friends Meeting House, Iowa City, 6:30 p.m., \$5-10 (Weekly)

Thursday Night Live Open Mic, Uptown Bill's, Iowa City, 7 p.m., Free (Weekly)

Steve Poltz, CSPA Legions Arts, Cedar Rapids, 7 p.m., \$17-21

Daddy-O, Parlor City Pub and Eatery, Cedar Rapids, 7 p.m., Free (Weekly)

CONTEMPORARY FOLK

An Evening with Bruce Cockburn, Englert Theatre, Iowa City, 8 p.m., \$36.50-56.50

Underground Open Mic, Open Jam and Mug Night, Iowa City Yacht Club, 8 p.m., Free

Karaoke Thursday, Studio 13, Iowa City, 8 p.m., Free (Weekly)

ALBUM RELEASE SHOW

Surf Zombies, Iowa City Yacht Club, 9 p.m., \$8

FRI., OCT. 26

NewBo Open Coffee, Roasters Coffeehouse in NewBo City Market, Cedar Rapids, 8 a.m., Free (2nd & 4th Fridays)

EDITORS' PICKS

20 BUSINESSES INCLUDED!

Fall Shop Crawl, Downtown Iowa City, 5 p.m., \$15

Make and Take Floral Design Workshop, Willow and Stock, Iowa City, 6 p.m., \$60

Friday Night Out, Ceramics Center, Cedar Rapids, 6:30 p.m., \$40 (Weekly)

FAC Dance Party, The Union, Iowa City, 7 p.m. (Weekly)

OPENING NIGHT! THROUGH NOV. 11
'Intimate Apparel,' Theatre Cedar Rapids, 7:30 p.m., \$15-25

OPENING NIGHT! THROUGH NOV. 4
Iowa City Community Theatre Presents: 'Laughter on the 23rd Floor,' Johnson County Fairgrounds, Iowa City, 7:30 p.m., \$9-17

EP RELEASE SHOW

The Feralings, Englert Theatre, Iowa City, 8 p.m., \$20

"A BIG DOSE OF HAPPY"

Maria Muldaur, CSPS Legion Arts, Cedar Rapids, 8 p.m., \$21-26

CREEPY CELTIC FOLK

***Coppers & Brass,** Sanctuary Pub, Iowa City, 8 p.m., Free

SoulShake, Gabe's, Iowa City, 10 p.m., Free (Weekly)

Sasha Belle Presents: Friday Night Drag & Dance Party, Studio 13, Iowa City, 10:30 p.m., \$5 (Weekly)

SAT., OCT. 27

Iowa City Sunday Farmers Market, Chauncey Swan Ramp, Iowa City, 7:30 a.m. (Weekly)

Pop-Up Market, NewBo City Market, Cedar Rapids, 10 a.m. (Weekly)

Family Storytime, Iowa City Public Library, 10:30 a.m., Free (Weekly)

I.C. Press Co-op Open Shop, Public Space One, Iowa City, 12 p.m., Free (Weekly)

IOWA WRITERS' HOUSE

'We The Interwoven: An Anthology of Bicultural Iowa,' Prairie Lights Books & Cafe, Iowa City, 4 p.m., Free

OLD CAPITOL CITY ROLLER DERBY

Monsters Brawl: Kings v. Queens, Coralville Marriott Hotel and Conference Center, 5:15 p.m., Free-\$13

SILENT FILM + ACCOMPANIMENT

Alloy Orchestra Presents: 'Variété,' Englert Theatre, Iowa City, 7 p.m., \$15-25

SCWPRO PROFESSIONAL WRESTLING

Hawkamania VI: Field of Screams w/ Special Guest Pat Angerer, Wildwood Smokehouse & Saloon, Iowa City, 7:30 p.m., \$10

SILENT FILM + ACCOMPANIMENT

Orchestra Iowa Presents: 'Psycho,' Paramount Theatre, Cedar Rapids, 7:30 p.m., \$18-55

SPECIAL GUEST: AKWI NJI

Red Cedar Chamber Music: 'Love & Life,' CSPS Legion Arts, Cedar Rapids, 8 p.m., \$20

Cedar County Cobras, Sanctuary Pub, Iowa City, 8 p.m., Free

FMWT, VOL. 3 EDITION #14

Forest Management w/ the Christine Burke Ensemble, Trumpet Blossom Cafe, Iowa City, 9 p.m., \$8

OCTOBER 26-28 & NOVEMBER 2-4



NEIL SIMON'S

LAUGHTER on the 23RD FLOOR

Iowa City Community Theatre presents



Sponsored by Hills Bank

Goose Town Presents: HalloWom-en w/ Karen Meat, Gabe's, Iowa City, 9 p.m., \$10

PROGRESSIVE COUNTRY PUNK FOLK Muckrockers w/ Sam Price, El Bandito's, Iowa City, 9 p.m., Free
Elation Dance Party, Studio 13, Iowa City, 9 p.m., \$5 (Weekly)

I SEE YOU SHIVER WITH ANTICI-

Comics In Action: 'Rocky Horror Picture Show,' Englert Theatre, Iowa City, 11:50 p.m., \$18-20

SUN., OCT. 28

Sunday Funday, Iowa City Public Library, Iowa City, 2 p.m., Free (Weekly)

SPECIAL GUEST: AKWI NJI

Red Cedar Chamber Music: 'Love & Life,' Englert Theatre, Iowa City, 3 p.m., \$22

POST-SCREENING DIALOGUE WITH THE DEMOCRACY COMMITMENT

People, Places, Things Series: 'What Is Democracy,' FilmScene, Iowa City, 5 p.m., \$8-9

GRAB THE NEW ALBUM HERE!

The Surf Zombies w/ TWINS, CSPA Legion Arts, Cedar Rapids, 7 p.m., \$10-13

THEY'RE ONLY NOODLES, MICHAEL
Rooftop: 'The Lost Boys,' FilmScene, Iowa City, 8 p.m., \$15

Pub Quiz, The Mill, Iowa City, 9 p.m., \$1 (Weekly)

MON., OCT. 29

Open Mic, The Mill, Iowa City, 8 p.m., Free (Weekly)

FEED ME WEIRD THINGS, VOL. 3 EDITION #15

Escape-ism w/ Jenny Hoyston, Stolen Tempeh Couch Fire, Trumpet Blossom Cafe, Iowa City, 9 p.m., \$10

Honeycombs of Comedy, Iowa City Yacht Club, 9 p.m., \$3 (Weekly)

TUE., OCT. 30

Cultivate Hope Market, Cultivate Hope Urban Farm, Cedar Rapids, 4:30 p.m. (Weekly)

BIJOU FILM FORUM

'Chavela,' FilmScene, Iowa City, 6 p.m., Free-\$6.50

Practice in the Prairie, Indian Creek Nature Center, 6 p.m., Free (Weekly)

REGISTER TO VOTE; LOCAL ACTORS TAKE A PIE TO THE FACE!

Pie the Vote!, Kirkwood Kitchen at NewBo City Market, Cedar Rapids, 6:30 p.m., Free

Blues Jam, Parlor City Pub and Eatery, Cedar Rapids, 7 p.m., Free (Weekly)

GUITAR WIZARD

Adrian Legg, CSPA Legion Arts, Cedar Rapids, 7 p.m., \$17-21

Yahoo Drummers, Downtown Iowa City, 7:30 p.m., Free (Weekly)

Weekly Old-Timey Jam Sessions, Trumpet Blossom Cafe, Iowa City, 7:30 p.m., Free (Weekly)

Comedy & Karaoke, Studio 13, Iowa City, 9 p.m., Free (Weekly)

Human Rights Awards Winners

SUSAN CRAIG • DR. JACK STAPLETON AND THE RYAN WHITE TEAM AT THE UNIVERSITY OF IOWA HOSPITALS AND CLINICS • KEVIN SANDERS (IOWA CITY CHAPTER OF THE NAACP) • JENNIFER SHERER (UNIVERSITY OF IOWA LABOR CENTER) • SARAH ZIEGENHORN • REFUGEE AND IMMIGRANT ASSOCIATION

The **AWARDS BREAKFAST** will be held
Wednesday, Oct. 24, 2018 at 7:15 a.m. in the ballroom at the
Hilton Garden Inn in Downtown Iowa City

TICKETS AVAILABLE AT
humanrightsbreakfast35.eventbrite.com
Ticket sales end October 19

The keynote address **"The School to Prison Pipeline"** will be delivered by **Dr. Tammy Nyden**, philosophy professor at Grinnell College, mother, and advocate for children's mental health.

Questions? Contact
stefanie-bowers@iowa-city.org

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1968 AND THE PRAGUE SPRING

Award-winning author Mark Kurlansky will discuss the legacy of the year 1968 and how the Prague Spring was such a pivotal moment in the world's history.

HISTORY ON THE 8'S

What can 1918, 1938, 1948, and 1968 tell us about 2018?



Mark Kurlansky

November 1, 2018
7:00 p.m. at the NCSML
Book signing to follow

Free to attend, but RSVP is required at: NCSML.org/kurlansky

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Humanities Iowa

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RICHARD THOMPSON
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SATURDAY, DECEMBER 15 AT 8 P.M.
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 LEGENDS OF '77

FRIDAY, DECEMBER 21 AT 8 P.M.
EUFORQUESTRA
 HOME FOR HOLIDAYS

SUNDAY, JANUARY 27 AT 7 P.M.
 AN EVENING WITH
DAWES

WEDNESDAY, FEBRUARY 13 AT 7:30 P.M.
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EDITORS' PICKS

Karaoke Tuesdays, The Mill, Iowa City, 10 p.m.,
 Free (Weekly)

WED., OCT. 31

Iowa City Open Coffee, Merge, Iowa City, 8 a.m.,
 Free (Weekly)

Food Truck Wednesdays, NewBo City Market,
 Cedar Rapids, 11 a.m. (Weekly)

NewBo Farmers Market, NewBo City Market,
 Cedar Rapids, 4:30 p.m. (Weekly)

Iowa City Wednesday Farmers Market, Chauncey Swan Ramp, Iowa City, 5 p.m. (Weekly)

Gentle Yoga, Public Space One, Iowa City, 5 p.m.,
 \$5-10 (Weekly)

Break Dance Group, Public Space One, Iowa City,
 6 p.m., Free (Weekly)

AVANT-GARDE JAZZ

Kamasi Washington, Englert Theatre, Iowa City, 8 p.m., \$15-46.50

Open Mic Night, Penguin's Comedy Club, Cedar Rapids, 8 p.m., Free (Weekly)

Open Stage, Studio 13, Iowa City, 10 p.m., Free (Weekly)

THIS WEEK: 'HALLOWEEN'

Late Shift at the Grindhouse, Film Scene, Iowa City, 10 p.m., \$4 (Weekly)

THU., NOV. 1

I.C. Press Co-op open shop, Public Space One, Iowa City, 4 p.m., Free (Weekly)



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TOP PICKS: DES MOINES

OCT. 17-
NOV. 6,
2018

Planned Parenthood of the Heartland

Book Sale, Iowa State Fairgrounds, Des Moines, Thursday-Monday, Oct. 18-22, Free-\$10 Planned Parenthood of the Heartland is returning to the 4-H Building at the Iowa State Fairgrounds for the fall iteration of its bi-annual book sale. Things kick off at 3 p.m. on Thursday, Oct. 18, when admission will be \$10. Each other day runs 9 a.m.-6 p.m., and admission is free. Over the five days, they offer up their massive collection of used books, movies, music and more to the general public, with the prices reducing every day of the sale. I know people who strategize this thing every year: Some show up promptly or even early on the first day, when the selection is ripe for picking but you have to pay a bit more for it. Others are last day-ers, preferring to swoop in at the end and clean up what's left for pennies-on-the-dollar. Proceeds go to Planned Parenthood of the Heartland, so play it how you want—you really can't go wrong.

and their headlining event: an eight-wrestler, free-for-all scramble. Tickets start at \$20. This event is all ages.

The Body w/ Closet Witch, Idolist, Skin of Earth, Vaudeville Mews, Monday, Oct. 29, 8 p.m., \$10-12

There's a subtle unrest at the start of the Body's new album, *I Have Fought Against It, But I Can't Any Longer*. It's a rising tone: a building of a tension, overlaid with operatic vocal sweeps, that manifests and transforms into the wall of distortion that textures the rest of the album. It's these slow changes that have defined much of the Providence, Rhode Island duo's previous work in the more experimental outskirts of doom and sludge metal. Part of it comes from the push of the glitched electronics and part of it is the patience the band exudes in letting their experiments unfold. Get your Monday metal on and see it for yourself on Oct. 29 at the Mews.



via The Wrestling Revolver

▲ **The Wrestling Revolver: Tales from the Ring 2, Val Air Ballroom, Des Moines, Saturday, Oct. 20, 8 p.m., \$20-40** Listen, you need to let go of whatever stigma you may still hold regarding pro wrestling. It's a perfect blend of soap opera-level drama and feats of grandiose sportsmanship that seem to get more creative and outrageous every year. Also, regardless of whether or not the matches are staged, you can't honestly say that being powerbombed through three steel cages, drop-kicked off a 15-foot ladder or bodyslammed into a bed of thumbtacks can be faked. When it comes to the Des Moines scene, no one does it better than The Wrestling Revolver. This month, they will present Tales from the Ring 2 at the Val Air Ballroom with an appropriately October take on their usual event lineups, featuring singles matches, tag teams

West End Promenade, Western Gateway Neighborhood, Des Moines, Friday, Nov. 2, 6 p.m., Free Downtown Des Moines is growing, and with that comes an expansion of its yearly event calendar. Take the West End Promenade, for example. It's a brand new annual art walk highlighting the hidden gems, both new and old, of the Western Gateway Park area of downtown. The walk will include an open studios event at the Fitch Studios building, an after-hours reception at the Art Terrarium and a new art opening at the Des Moines Social Club, with plenty of new shops and eateries along the way. On top of all that, it's a rare opportunity to see inside many of the old brick buildings in western downtown, many of which lay dilapidated and uninhabited until only a couple years ago. West End pride! —Trey Reis

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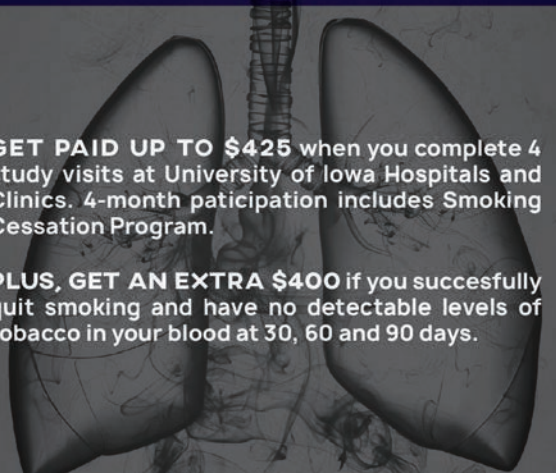
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TOP PICKS: WATERLOO/CEDAR FALLS

OCT. 17-NOV. 6, 2018



▲ **The Choir of Man** Gallagher Bluedorn Performing Arts Center, Cedar Falls, Friday, Oct. 19, 7 p.m., \$22.55-41.75

Part concert, part stage show, the UK's The Choir of Man are bringing their on-stage working pub set and rousing renditions of everything from show tunes and pub tunes to songs from Adele and the Red Hot Chili Peppers (and even a couple of originals!) on a first U.S. tour. The basic premise of the loose frame narrative? Some bars have dart leagues or billiards competitions, but this "pub" has a choral tradition. The cast members sing, drink, dance, drink and even play some of the instruments themselves.

Halloween House 2018 UNI Department of Chemistry and Biochemistry, McCollum Science Hall, Cedar Falls, Friday, Oct. 26, 4:30 p.m., Free

As part of National Chemistry Week, members of the University of Northern Iowa student chapter of the American Chemical Society invited their friends in the school's other sciences (physics, biology and Earth science are all participating) to join them in presenting student-run demonstrations of Halloween-themed science experiments and activities. The activities are designed for elementary-aged visitors, but kids and adults of all ages are welcome to join in the fun. Costumes are welcome.



▲ **Disney in Concert's 'The Nightmare Before Christmas'** Gallagher Bluedorn Performing Arts Center, Cedar Falls, Saturday, Nov. 3, 7 p.m., \$6.75-50.75

Reasonable people may disagree on whether *The Nightmare Before Christmas* is the best ever Halloween movie or the best ever Christmas movie (insert your favorite "Why not both?" gif here), but one thing that's indisputable is the infectious delight of Danny Elfman's score and songs for the 1993 Tim Burton/Disney classic. For this event, the Waterloo-Cedar Falls Symphony presents a screening of the film accompanied by a live performance of the masterful score.

Reverb 17th Anniversary and Hazer CD Release Party Spicoli's Reverb, Waterloo, Saturday, Nov. 3, 8 p.m., \$8

Celebrate long-running northern Iowa institution the Reverb with this jam-packed evening. The original Reverb opened its doors in Cedar Falls on Nov. 3, 2001. The bar expanded to Waterloo in 2008 with Spicoli's Grill and the Reverb Rock Garden. Original owners Rob Dunn and Cody Winther (also bandmates in 8 Foundead) sold to Christina Hageman, who has long been active with the club behind the scenes, earlier this year. Along with the Hazer release, the event will also feature a limited edition CD/DVD release from 8 Foundead and performances by 404, Legion of Kings, 98 Greenwood and Superquiet.

EDITORS' PICKS

Meet Me at the Market, NewBo City Market, 5 p.m., Free (Weekly)

Iowa City Meditation Class: How To Transform Your Life, Quaker Friends Meeting House, Iowa City, 6:30 p.m., \$5-10 (Weekly)

READING FROM

'THE DOWNTOWN POP UNDERGROUND'

Kembrew McLeod, Prairie Lights Books & Cafe, Iowa City, 7 p.m., Free

Thursday Night Live Open Mic, Uptown Bill's, Iowa City, 7 p.m., Free (Weekly)

Daddy-O, Parlor City Pub and Eatery, Cedar Rapids, 7 p.m., Free (Weekly)

STORYTELLING TO A BEAT

'Snap Judgment LIVE', Englert Theatre, Iowa City, 7 p.m., \$40-75

OPENING NIGHT! RUNS THROUGH NOV. 3

Mirrorbox Theatre Presents: 'There Is a Happiness That Morning Is,' CSPS Legion Arts, Cedar Rapids, 7:30 p.m., \$15

Underground Open Mic, Open Jam and Mug Night, Iowa City Yacht Club, 8 p.m., Free

Live Jazz, Clinton Street Social Club, Iowa City, 8 p.m., Free (1st & 3rd Thursdays)

Karaoke Thursday, Studio 13, Iowa City, 8 p.m., Free (Weekly)

FRI., NOV. 2

Friday Night Out, Ceramics Center, Cedar Rapids, 6:30 p.m., \$40 (Weekly)

FAC Dance Party, The Union, Iowa City, 7 p.m. (Weekly)

Kesha, U.S. Cellular Center, Cedar Rapids, 7:30 p.m., Free

The Fuss w/ Rubbur, The Hex Girls, LowRay, Iowa City Yacht Club, 8 p.m., \$8

An Evening with Bruce Hornsby, Paramount Theatre, Cedar Rapids, 8 p.m., \$39.50-75

COLORADO HIP HOP + JAZZ

The Jaden Carlson Band, Famous Mockingbird, Marion, 8 p.m., \$10

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Paul Metzger w/ John Saint Pelvyn, Trumpet Blossom Cafe, Iowa City, 9 p.m., \$8

SoulShake, Gabe's, Iowa City, 10 p.m., Free (Weekly)

Sasha Belle Presents: Friday Night Drag & Dance Party, Studio 13, Iowa City, 10:30 p.m., \$5 (Weekly)

SAT., NOV. 3

Iowa City Sunday Farmers Market, Chauncey Swan Ramp, Iowa City, 7:30 a.m. (Weekly)

Pop-Up Market, NewBo City Market, Cedar Rapids, 10 a.m. (Weekly)

Family Storytime, Iowa City Public Library, 10:30 a.m., Free (Weekly)

I.C. Press Co-op Open Shop, Public Space One, Iowa City, 12 p.m., Free (Weekly)

SINGER/SONGWRITER

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Elation Dance Party, Studio 13, Iowa City, 9 p.m., \$5 (Weekly)

SUN., NOV. 4

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Cultivate Hope Market, Cultivate Hope Urban Farm, Cedar Rapids, 4:30 p.m. (Weekly)

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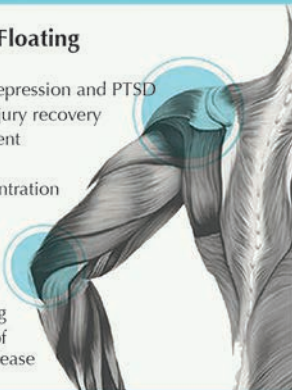


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ADVERTISER INDEX

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- BIG GROVE BREWERY (46)
- BIOTEST (6)
- CEDAR RAPIDS NEW BOHEMIA & CZECH VILLAGE (21)
- THE GARDEN WREN
- BLACK EARTH GALLERY
- GET FRESH
- MAD MODERN
- PARLOR CITY
- GOLDFINCH CYCLERY
- THE DAISY
- RAYGUN
- CEDAR RIDGE WINERY (46)
- CITY HIGH DRAMA (44)
- CITY OF IOWA CITY (7, 31, 37)
- DANCING PRAIRIE MASSAGE THERAPY COLLEGE (47)
- THE DANDY LION (46)
- DESIGN RANCH (23)
- EL BANDITOS (12)
- THE ENGLERT THEATRE (40)
- FILMSCENE (49)
- GRADUATE IOWA CITY (45, 46)
- HANCHER AUDITORIUM (2, 3-4, 13)
- IOWA CITY COMMUNITY THEATRE (38)
- IOWA CITY DOWNTOWN (33)
- WHITE RABBIT
- NODO
- BARONCINI
- RELEASE BODY MODIFICATIONS
- THE CONVENIENCE STORE
- BREAD GARDEN MARKET
- RECORD COLLECTOR
- TEN THOUSAND VILLAGES
- YOTOPIA
- THE KONNEXION
- HEARTLAND YOGA
- KANOPY
- THE MILL
- IOWA CITY NORTHSIDE MARKETPLACE (32-33)
- OASIS FALAFEL
- ARTIFACTS
- DESIGN RANCH
- HAMBURG INN NO. 2
- DEVOTAY
- HOME EC. WORKSHOP
- DODGE ST. TIRE
- HIGH GROUND
- R.S.V.P.
- WILLOW & STOCK
- GOOSETOWN
- BLUEBIRD
- JOHN'S GROCERY
- IOWA CITY SOUTH OF BOWERY (19)
- GOODFELLOW PRINTING, INC.
- THE COTTAGE
- CRITICAL HIT GAMES
- TECHNIGRAPHICS
- MUSICIAN'S PROSHOP
- GRAPHIC PRINTING & DESIGNS
- OLD CAPITOL SCREEN PRINTERS
- WHITEDOG IMPORT AUTO SERVICE
- WORLD OF BIKES
- THE BROKEN SPOKE
- IOWA DEPARTMENT OF PUBLIC HEALTH (45)
- IOWA PUBLIC RADIO (40)
- IOWA RECOVERY ROOM (47)
- KCKK JAZZ 88.3 (23)
- KIM SCHILLIG, REALTOR (48)
- KINGSTON THERAPY SERVICES (48)
- MARTIN CONSTRUCTION (23)
- M.C. GINSBERG (36)
- NATIONAL CZECH & SLOVAK MUSEUM & LIBRARY (39)
- NEW PIONEER FOOD CO-OP (15)
- NEW SONG EPISCOPAL CHURCH (15)
- OASIS FALAFEL (28)
- THE OBERMANN CENTER (37)
- OLD CREAMERY THEATRE (22)
- ORCHESTRA IOWA (44)
- PUBLIC SPACE ONE (30)
- RED PEPPER (49)
- RIVERSIDE THEATRE (14)
- RIVERSIDE CASINO (42)
- SCRATCH CUPCAKERY (51)
- THE SECOND ACT (7)
- UNITED WAY (41)
- UNIVERSITY OF IOWA CLINICAL TRIALS (42)
- UNIVERSITY OF IOWA STANLEY MUSEUM OF ART (42)
- WATERLOO CENTER FOR THE ARTS (23)
- WILLOW & STOCK (52)
- ZEPHYR PRINTING & DESIGN (47)

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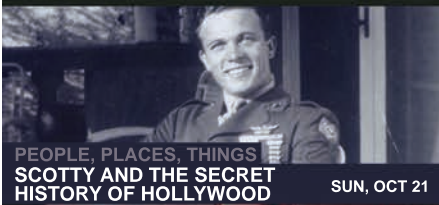
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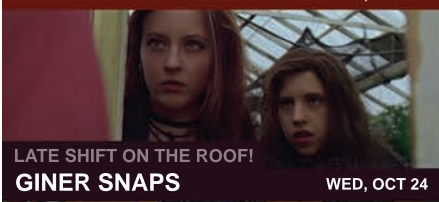
W/ ROBERT REDFORD
THE OLD MAN AND THE GUN OPENS OCT 19



PEOPLE, PLACES, THINGS
SCOTTY AND THE SECRET HISTORY OF HOLLYWOOD SUN, OCT 21



DINNER & A MOVIE
RUSHMORE MON, OCT 22



LATE SHIFT ON THE ROOF!
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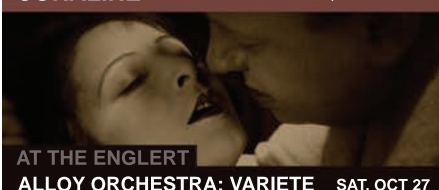
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SCORPIO (Oct. 23-Nov. 21): Many seekers who read horoscope columns want common-sense advice about love, career, money and power. So I hope I don't disappoint you by predicting that you will soon have a mystical experience or spiritual epiphany. Let me add, however, that this delightful surprise won't merely be an entertaining diversion with no useful application. In fact, I suspect it will have the potential of inspiring good ideas about love, career, money or power. If I had to give the next chapter of your life story a title, it might be "A Thousand Dollars' Worth of Practical Magic."

SAGITTARIUS (Nov. 22-Dec. 21): In 1962, when she was 31 years old, Sagittarian actress Rita Moreno won an Academy Award for her role in the film *West Side Story*. In 2018, she attended the Oscars again, sporting the same dress she'd worn for the ceremony 56 years before. I think the coming weeks will be a great time for you, too, to reprise a splashy event or two from the past. You'll generate soul power by reconnecting with your roots. You'll tonify and harmonize your mental health by establishing a symbolic link with your earlier self.

CAPRICORN (Dec. 22-Jan. 19): The Committee to Reward Unsung Good Deeds hereby acknowledges your meritorious service in the trenches of the daily routine. We praise your tireless efforts to make life less chaotic and more coherent for everyone around you. We're grateful for the patience and poise you demonstrate as you babysit adults who act like children. And we are gratified by your capacity to keep long-term projects on track in the face of trivial diversions and petty complaints. I know it's a lot to ask, but could you please intensify your vigilance in the next three weeks? We need your steadiness more than ever.

AQUARIUS (Jan. 20-Feb. 18): You need a special pep talk that's best provided by Aquarian poet Audre Lorde. Please meditate on these five quotes by her. 1. "Caring for myself is not self-indulgence, it is self-preservation." 2. "We have been raised to fear the yes within ourselves, our deepest cravings." 3. "You cannot, you cannot use someone else's fire. You can only use your own. And in order to do that, you must first be willing to believe that you have it." 4. "Nothing I accept about myself can be used against me to diminish me." 5. "The learning process is something you can incite, literally incite, like a riot."

PISCES (Feb. 19-March 20): Warning: My horoscopes may interfere with your ability to rationalize your delusions; they could extinguish your enthusiasm for clichés; they might cause you to stop repressing urges that you really should express; and they may influence you to cultivate the state of awareness known as "playful wisdom." Do you really want to risk being exposed to such lavish amounts of inner freedom? If not, you should stop reading now. But if you're as ripe for emancipating adventures as I think you are, then get started on shedding any attitudes and influences that might dampen your urge to romp and cavort and carouse.

ARIES (March 21-April 19): Humraaz is a word in the Urdu language. Its literal meaning is "secret sharer." It refers to a confidante, a person in whom you have full trust and to whom you can confess your core feelings. Is there such a character in your life? If so, seek him or her out for assistance in probing into the educational mysteries you have waded into. If there is no such helper you can call on, I advise you to do whatever's necessary to attract him or her into your sphere. A collaborative quest may be the key to activating sleeping reserves of your soul wisdom.

TAURUS (April 20-May 20): Taurus author Roberto Bolaño suggests that the world contains more beauty than many people realize. The full scope and intensity of this nourishing beauty "is only visible to those who love." When he speaks of "those who love," I suspect he means deep-feeling devotees of kindness

and compassion, hardworking servants of the greater good, and free-thinking practitioners of the Golden Rule. In any case, Taurus, I believe you're in a phase when you have the potential to see far more of the world's beauty. For best results, supercharge your capacity to give and receive love.

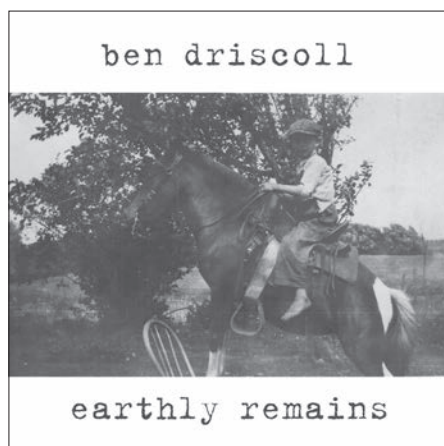
GEMINI (May 21-June 20): Once upon a time you were walking along a sidewalk when a fairy floated by and whispered, "I'm willing to grant you three wishy-washy wishes for free. You don't have to do any favors for me in return. But I will grant you three wonderfully wise wishes if you perform three tasks for me." You asked the fairy, "What would those three tasks be?" She replied, "The second task is that you must hoodwink the devil into allowing you to shave his hairy legs. The third task is that you must bamboozle God into allowing you to shave his bushy beard." You laughed and said, "What's the first task?" The fairy touched you on the nose with her tiny wand and said, "You must believe that the best way to achieve the impossible is to attempt the absurd."

CANCER (June 21-July 22): You Crabs tend to be the stockpilers and hoarders of the zodiac. The world's largest collections of antique door knobs and Chinese restaurant menus and beer cans from the 1960s belong to Cancerian accumulators. But in alignment with possibilities hinted at by current astrological omens, I recommend that you redirect this inclination so it serves you better. How? One way would be to gather supplies of precious stuff that's really useful to you. Another way would be to assemble a batch of blessings to bestow on people and animals who provide you with support.

LEO (July 23-Aug. 22): Chinese mythology tells us there used to be 10 suns, all born from the mother goddess Xi He. Every 24 hours, she bathed her brood in the lake and placed them in a giant mulberry tree. From there, one sun glided out into the sky to begin the day while the other nine remained behind. It was a good arrangement. The week had 10 days back then, and each sun got its turn to shine. But the siblings eventually grew restless with the staid rhythm. On one fateful morning, with a playful flourish, they all soared into the heavens at once. It was fun for them, but the earth grew so hot that nothing would grow. To the rescue came the archer Hou Yi. With his flawless aim, he used his arrows to shoot down nine of the suns, leaving one to provide just the right amount of light and warmth. The old tales don't tell us, but I speculate that Hou Yi was a Leo.

VIRGO (Aug. 23-Sept. 22): You now have maximum command of a capacity that's a great strength but also a potential liability: your piercing brainpower. To help ensure that you wield this asset in ways that empower you and don't sabotage you, here's advice from four wise Virgos. 1. "Thought can organize the world so well that you are no longer able to see it." —psychotherapist Anthony de Mello; 2. "Keep some room in your heart for the unimaginable." —poet Mary Oliver; 3. "I like to wake up each morning and not know what I think, that I may reinvent myself in some way." —actor and writer Stephen Fry; 4. "I wanted space to watch things grow." —singer Florence Welch.

LIBRA (Sept. 23-Oct. 22): "There are works which wait, and which one does not understand for a long time," wrote Libran author Oscar Wilde. "The reason is that they bring answers to questions which have not yet been raised; for the question often arrives a long time after the answer." That's the weird news, Libra. You have been waiting and waiting to understand a project that you set in motion many moons ago. It has been frustrating to give so much energy to a goal that has sometimes confused you. But here's the good news: Soon you will finally formulate the question your project has been the answer to. And so at last you will understand it. You'll feel vindicated, illuminated and resolved. **L.V.**



BEN DRISCOLL

Earthly Remains

bendriscoll.bandcamp.com/album/earthly-remains

Doing due diligence on Ben Driscoll—whose name I know mostly from live performances on KUNI FM—I turned up an article from 2015 in the Cedar Rapids *Gazette* that calls him a “former musician” and describes his Cedar Rapids woodworking business. Lucky for us, news of his demise as a musician is greatly exaggerated.

Driscoll’s musical style drives right up the middle of the Americana/roots music street. His voice has just enough nasal edge to cut through the full band mix, but it’s on the whole a warm, relaxed baritone that comes off as conversational, even as it outlines well-wrought melodies.

His band (Brooks Strause: bass, Landon Strause: piano, Josh Carroll: drums and Randal Davis: guitar), which he calls the Endless Unseen Danger Band, have close to a century’s experience playing around Iowa, and you can hear it in these recordings. Nothing feels forced or tense. They have some of that Midwest, Jayhawks vibe—but if you’ve listened to the musical output of other Iowans, you can taste the gravel road dust in this music.

While people all over the country make music in the vicinity of Driscoll’s style, I think there’s something uniquely Iowan about his music; he has more in common with Will Whitmore, Thomas Comerford and Brooks Strause than with Nashville mainstays like Dave Rawlins or Jeff Tweedy.

“Thousand Dollar Man” stands out as a clever ode to Midwest modesty: “I’m a thousand dollar man/I drive a thousand dollar van/and doing the best that I can.” It’s a classic

in the mode of Roger Miller’s songs like “Busted.” He sings “I lift my head up when I can,” which captures the way hard work weighs on a working man.

In an email after I’d heard the first couple

THERE’S SOMETHING UNIQUELY IOWAN ABOUT BEN DRISCOLL’S MUSIC.

songs on *Earthly Remains*, I told my editor, “This morning, this sounds like the best shit ever.” And if you give it a few listens, it will hit you that way, too. Not like it obscures the brilliance of Bach and Stravinsky, but in its own homemade, homespun way, it punches way above its weight.

—Kent Williams



KEVIN GORDON

Tilt and Shine

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As I write this, it has been one year since the passing of one of America’s greatest songwriters, Tom Petty. It’s appropriate, then, that I’m writing a review of another “songwriter’s songwriter.” And, like Petty, Kevin Gordon’s formative years were spent in the American South.

Gordon moved to Music City after a stint in Iowa City in the ’90s getting his master’s in poetry from the University of Iowa and spending weekends with Bo Ramsey in a version of his band the Sliders. But it’s not Nashville or Iowa City, but his formative years in Monroe, Louisiana, that he draws from for the colorful stories that make up his songwriting.

In an interview with David Dye on the radio show *World Cafe* in 2015, he explained why Monroe provides such a good foundation for his craft: “The things that pass and passed for normal seem so not normal to me now,” he said.

Having grown up in rural Iowa, I know what he means. Looking through the lens of what passes these days for civilization, my own hometown appears out-of-step and sepia-toned in its quaintness. And as in Gordon’s Monroe, life there always seemed to involve drinking—what else was there to do? I’ve seen “The Drunkest Man in Town,” immortalized on his latest album, *Tilt and Shine*, clinging precariously to the bar rail.

Gordon and band deliver a Stones-y, chugging blues riff on that tune, with dirty, fuzz-distorted guitar providing counterpoint to his vocals:

*Quiet streets, most folks are asleep
In the tavern there’s laughter
In the company you keep
They’re buying another round
For the drunkest man in town*

Gordon captures a mood that leans towards Southern gothic: looking down a glass, looking down a grave, looking down the barrel of a gun. The heroes are equally either the ones that stay another day or the ones that leave too early. “Saint on a Chain,” the first single from *Tilt and Shine*, seems on the surface to have kind of a misty-eyed sentimentality, but that belies a darker conflict. The main refrain, “see how it shines, the saint on a chain,” describes the medallion the narrator got from his mother before she died, and at the same time his own tethered conflict between being the son she loved and the troubled man on the run he is.

In the same interview with David Dye, Gordon was careful not to call his songwriting “poetry.” But, if absent in content, his time in Iowa is reflected in form: What fills the songs on *Tilt and Shine* easily passes as skillful verse to the rest of us. LV/

—Michael Roeder

THAT'S A WRAP BY ANNA GUNDLACH

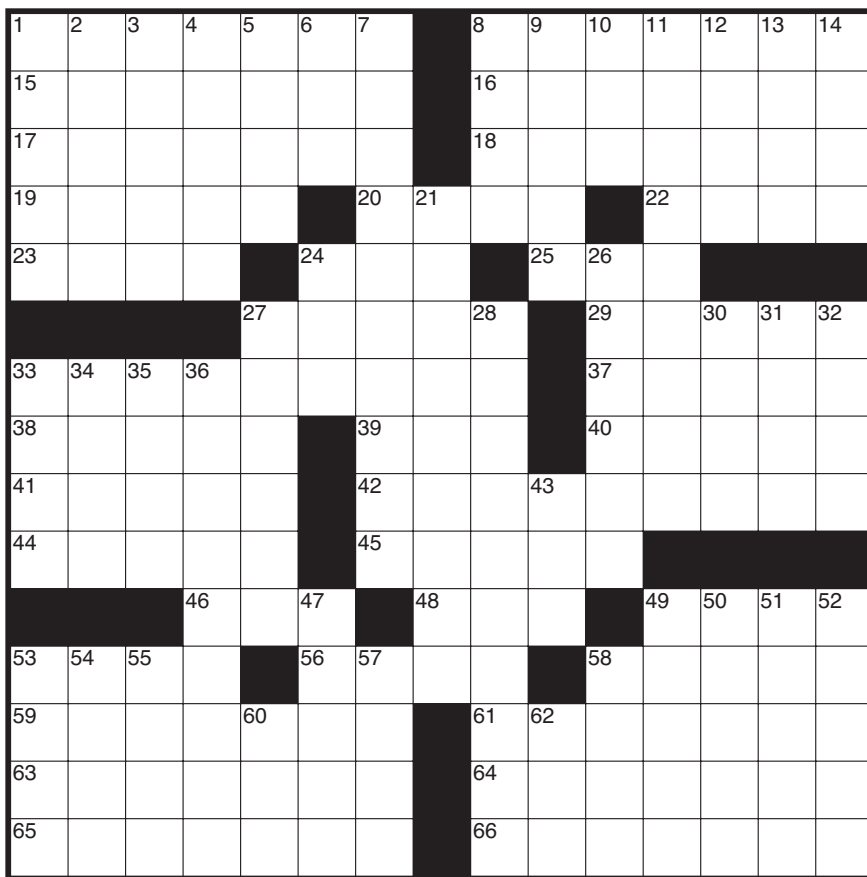
The American Values Club Crossword is edited by Ben Tausig.

ACROSS

1. Do away with, as ICE
8. Take the L, as it were
15. German siren who sent sailors to their deaths
16. 2003 Black movie adapted for Broadway
17. Seldom-seen pets or plants
18. Leading
19. MetLife headquarters locale
20. "Long as I Live" singer Braxton
22. Anti-union, Twitter-tantrum-throwing Musk whom I still can't believe Grimes is dating
23. Cupid counterpart
24. Albano who played Mario
25. Big mo. for Amazon
27. "... ish"
29. Informal unit for measuring spiciness
33. Strains to get to sleep?
37. 2019 Will Smith role in *Aladdin*
38. Like wisdom teeth
39. Dernier ____ (latest fashion)
40. Portrait alternative
41. Spins, as a DJ
42. Something to raise through a campaign, say
44. U.S.-Russia proxy war site
45. Lets borrow, like the CD from a decade ago you still haven't gotten back, RACHEL
46. Officer of chicken preparation fame
48. Therapists' org.
49. Howls like an evil dog from a horror movie
53. Evil dog from a horror movie
56. Roman sea
58. Souvenir from Istanbul you'll want to throw on the floor as soon as you get home
59. Chance to try out your new poems or jazz improv or dramatic readings of Ziggy
61. Like one's fans, hopefully
63. "Boys Don't Cry" singer
64. Mounts
65. Demanding
66. It's tough to deliver

DOWN

1. Naproxen brand



LV251 ANSWERS



2. One who weaves in a ring
3. University of Maine city
4. "We can take the problem off your hands!"
5. "Would ____ to You?" ('85 Eurythmics hit)
6. Mome
7. Like stuff in a presidential library
8. Network that broadcasts Overwatch competitive videogaming
9. Foul
10. English's most commonly used word
11. Spill it
12. Churn up
13. Hydrogenated fat
14. Overused
21. Description of some pieces of this puzzle
24. Court action
26. 2018 Super Bowl champions
27. Sides for chilaquiles
28. Crisp fruit often used in Korean cuisine
30. Bancroft with an Oscar
31. Frees (of)
32. Major meal?
33. They can get lined or glossed
34. Complicated, as a situation
35. Bull penner?
36. "Spill it ..."
43. 1,000 mg of calcium, e.g.
47. Leaves out
49. Van ____ (#8)
50. Bubble up
51. "Say ..."
52. Talks without speaking, in a way
53. It has silky ears
54. Doing
55. Kid
57. Post-workout, say
58. Child of Flanders
60. "Live fast, die young, bad girls do it well" lyricist
62. Veinticuatro horas

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